



E. K. WATERHOUSE.

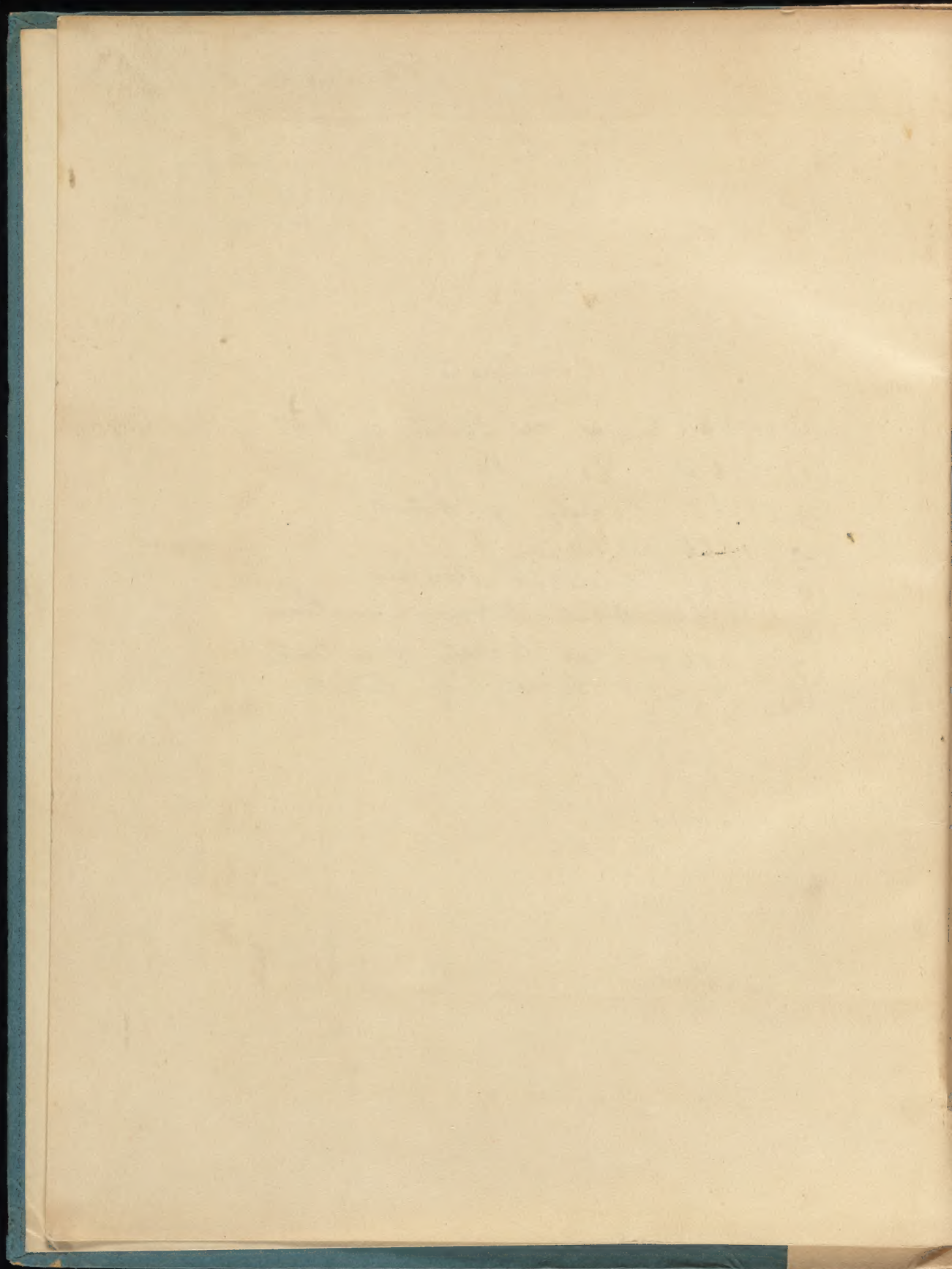
M. B. A.

M. B. A.

Contents

- ① 1760 Ex. at the Society of Arts
- ② 1762 do
- ③ 1765 Society of Artists
- ④ 1766 do
- ⑤ 1767 critical Review
- ⑥ 1767 critical Examination
- ⑦ 1769 Free Society of artists
- ⑧ 1791 Society of Artists.







A  
CATALOGUE  
OF THE

PICTURES, SCULPTURES, MODELS,  
DRAWINGS, PRINTS, &c.

OF THE  
PRESENT ARTISTS.

Exhibited in the Great Room of the Society for  
the Encouragement of Arts, Manufactures, and  
Commerce, on the 21st of April, 1760.

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*Esse quid hoc dicam? — vivis quod Fama negatur!* Mart.

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[ Price Six-Pence. ]

ARTS,  
ADELPHI,  
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# CATALOGUE

OF THE  
ARTS AND CRAFTS

PRESENTED BY THE

ROYAL SOCIETY OF ARTS  
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A  
CATALOGUE, &c.

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P I C T U R E S.

Mr. CARPENTIER,

N<sup>o</sup>

- 1 Four Portraits.

Mr. CASSALI,

- 2 The Story of Gunhilda.

Mr. CATTON,

- 3 A Landskip and Cattle, Half Length.  
4 Two small Pictures of Cattle.  
5 Abel Druggier.  
6 Two Ornamental Coach Patterns.

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7 Mr.

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ADELPHI,  
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Mr. CHAMBERLAYNE,

- 7 A Portrait of a Gentleman, whole Length.
- 8 David and Bathsheba.

Mr. COSWAY.

- 9 A Portrait of Mr. Shipley.

Mr. FRANCIS COTES.

- 10 A Lady in Crayons.
- 11 A Man's Head.
- 12 The late Sir Edward Hulse.
- 13 Half Length in Oil of a young Lady in the Character of Emma, or the Nut-brown Maid.

Mr. SAMUEL COTES,

- 14 Two Miniatures of Gentlemen.
- 15 Two Ditto, of Ladies.

Mr. COZENS,

- 16 A small Landkip.
- 17 A View on the Tiber.

Mr. CROSS,

- 18 A Miniature of a Gentleman.

Mr. DAWES,

- 19 A Scene in Macbeth, Act IV. Scene I.



[ 5 ]

Nº

- 20 Mortimer taken Prisoner by Edward the Third in Nottingham Castle.

Mr. F R Y E,

- 21 The Portrait of the late Mr. Leveridge.  
22 Three Ditto in Miniature.

Mr. G R E E N,

- 23 Two Fruit Pieces from Nature.

Mr. H A N D Y S I D E,

- 24 Mr. Holland in the Character of Tancred, and two other Miniatures.

Mr. H A Y M A N,

- 25 Mr. Ga.rick in the Character of Richard the Third.

Mr. H A Y T L E Y,

- 26 A Boy giving a Bunch of Grapes to his Brother.  
27 A Lady's Portrait with a Letter in her Hand.

Mr. H I G H M O R E,

- 28 A Lady in a Turkish Dress, whole Length.  
29 A Man's Head, three Quarters.  
30 The Queen Mother delivering the Duke of York to the Cardinal, [not finished.]

Mr. H O N E,

- 31 A Brick-dust Man.

32 Mr.

ARTS,  
ADELPHI,  
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Mr. LAUREN SON,

32 His own Portrait.

Mr. M E R C I E R,

33 A Girl Washing.

34 Ditto, Sewing.

35 A Sketch of the Distribution of the Premiums at the  
Society for the Encouragement of Arts, Manufac-  
tures, and Commerce.

Mr. M E Y E R,

36 A Boy's Head in Enamel.

Mr. M O R I E R,

37 A General on Horseback.

Mr. M O R L A N D,

38 A Boy's Head in Crayons.

Miss M O S E R,

39 A Piece of Flowers in Water Colours.

Mr. N E W T O N,

40 A whole Length of Mr. John Goldham, late of St. Paul's  
Church-Yard, China-man.

Mr. W I L L I A M P A R S.

41 A Portrait, three Quarters.

42 Mr.



[ 7 ]

Nº

Mr. R. P I N E,

- 42 The Surrender of Calais to Edward the Third.  
43 Mrs. Pritchard in the Character of Hermione in the  
Winter's Tale, whole Length.  
44 A Mad Woman.

Mr. P U G H,

- 45 A Landskip and Cattle.

Miss R E A D,

- 46 A Portrait in Crayons of Mrs. Cibber in the Character  
of Calista.

Mr. R E Y N O L D S,

- 47 A Lady, whole Length.  
48 Ditto, three Quarters.  
49 A Gentleman, Ditto.  
50 Ditto, in Armour.

Mr. R U B E N S T E I N,

- 51 A Piece of dead Game.  
52 Ditto, a Partridge.  
53 Ditto, still Life.

Mr. P A U L S A N B Y.

- 54 A View of Lord Harcourt's Seat at Newnham.  
55 A Landskip, half Length.  
56 Three Landskips in Water Colours.

57 Mr.

Nº

Mr. S H A W,

57 A Picture of Horses.

Mr. G E O R G E S M I T H,

58 A Landskip, half Length.

59 Two Frost Pieces.

Mr. J O H N S M I T H,

60 A Landskip, half Length.

Mr. T H O M A S S M I T H,

61 A View.

Mr. T H O M P S O N,

62 Three Portraits.

Mr. V E S P R E,

63 Two Portraits in Crayons.

64 A Fancy Head, Ditto.

65 A Venus, Ditto.

Mr. W A L E,

66 The Widow of Sir John Grey petitioning King Edward the Fourth to restore her Husband's Lands, forfeited in the Cause of the House of Lancaster.

Mr. W I L L S,

67 Liberality and Modesty.

Mr. W I L L I A M S,

68 Mr. Beard, half Length.

69 Mr.



ARTS,  
ADELPHI,  
ON, W. C. 2.

[ 9 ]

Nº

Mr. BENJAMIN WILSON,

- 69 A Lady, whole Length.
- 70 A Gentleman, half Length.
- 71 Ditto, three Quarters.

Mr. RICHARD WILSON,

- 72 A large Landskip with the Story of Niobe.
- 73 A small Ditto, the Monument of the Horatii on the Appian Way.
- 74 Ditto, the Banks of the River Dee.



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SCULPTURES, MODELS, and ENGRAVINGS.

Nº Mr. BURCH,

75 Two Frames with Impressions.

76 A St. George and Dragon on Onyx Camea.

Mr. CARLINI,

77 A Design for General Wolfe's Monument.

Mr. COLLINS,

78 Model of a Frieze, the Story of Romulus and Remus.

79 Ditto, of a Tablet for a Chimney-Piece, the Satyr and Traveller.

80 Ditto, Representation of the Spring, Boys with a Bird's Nest.

81 Ditto, Gypsies.

Mr. GOSSET,

82 Two Portraits in Wax.

Mr. KIRK,

83 A Frame with Impressions, one his own Portrait.

Mr. MOSER,

84 A Design in Chasing for the Seal of the London Hospital, and a Proof.

85 Mr.



[ 11 ]

Nº

Mr. P I N G O,

Three Medals and their Reverses in Plaster, viz.

- 85 1st, The honorary Prize Medal of the Society for promoting Arts and Commerce, from a Design of Mr. James Stuart.  
2d. The Union of the Army and Navy at Louisburgh.  
3d. A Medal of the King of Prussia.

Mr. R O U B I L I A C,

- 86 A Marble Bust.  
87 Two Models representing Painting and Sculpture on a Pediment.  
88 A Model of Shakespear.

Mr. S E A T O N,

- 89 St. Helen, from a Picture of Guido.  
90 Head of the late Lord Viscount Bolinbroke:  
91 Ditto, of Mr. Pope, from a Picture of Sir Godfrey Kneller.  
92 Ditto, of Antinous from the Bust.  
93 A Sulphur of the Judgment of Hercules.  
94 Head of Sir Isaac Newton, and a Cupid.  
95 Sulphur of a Minerva.

Mr. S M I T H,

- 96 A Frame with Impressions.

Mr. S P A N G,

- 97 A Cupid riding on a Dolphin, in Marble.  
98 A Model bronzed of Æneas and Anchises.

99 Mr.

Nº

Mr. T Y L E R,

99 A Design for General Wolfe's Monument.

Mr. W I L L I A M S,

100 A Charity.

Mr. W I L T O N,

101 A Marble Bust.

Mr. Y E O,

102 A Proof in Copper of a Medal of his Royal Highness the Duke of Cumberland, for the Cumberland Society.

103 Impression in Plaster of the Seal of the British Museum, cut in Steel.

104 Ditto in Wax, from Intaglias on Cornelians, viz.

Diana.

Neptune.

Meleager.

Sea Piece.

105 Ditto in a Composition, from Ditto, viz.

Triumph of Neptune.

Child's Head from the Life.

Pluto and Proserpine.

A Sea Piece.

Ditto in Wax from Ditto.

106 Two Portraits, Queen Caroline and Dr. Harvey.

107 A Head of a young Bacchus, and a Head of Oliver Cromwell.

DRAW-





DRAWINGS;--ENGRAVINGS ON COPPER.

Mr. MAC ARDEL,

- N<sup>o</sup>  
108 Time and Cupid, from Vandyke.  
109 Moses in the Bulrushes, Ditto,

Mr. C A N O T.

- 110 A Sea Piece and two Frost Pieces.

Mr. F R Y E.

- 111 A Head as large as Life, Mezzotinto.

Mr. G W Y N N,

- 112 A Design in Architecture for the Reception of the  
Arundel and Pomfret Collection of Antique Statues,  
Busts, &c. in the University of Oxford.

- 113 One of the three Designs for a new Bridge at Black-  
Fryers, as presented to the Committee.

Mr. M O R L A N D,

- 114 Two Drawings, Portraits.

115 Mr.

N°

Mr. WILLIAM NEWTON,

115 A Piece of Architecture in Perspective.

116 A Design for an Academy.

Mr. NORTON,

117 A Sea Piece.

Mr. PILLEMENT,

118 Four Landskips.

Mr. RAVENET,

119 His Majesty on Horseback.

120 The Bishop of London.

121 One of the Marriage A-La-Mode.

122 One from Mr. Pillement.

Mr. ROOKER,

123 The Section of St. Paul's.

124 Three Antiquities of Athens.

125 Section of a Temple.

Mr. STRANGE,

126 Ten Drawings from Historical Paintings.

127 Twelve Engravings.

Mr. WALKER,

128 Four Scenes from Shakespear.

129 Mr.



[ 15 ]

Nº

Mr. RICHARD WILSON,

129 A View near Rome.

Mr. WOOLLET,

130 A View from Claude Lorrain.



S. W. 4.

F ARTS.  
ET, ADELPHI,  
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TELEGRAMS.  
"PRAXITELES, RAND, LONDON."  
TELEPHONE.  
TEMPLE BAR 8274.

ROYAL SOCIETY OF ARTS,  
JOHN STREET, ADELPHI,  
LONDON, W. C. 2.

13th May, 1937.

Dear Sir,

In reply to your letter of the 10th inst., I cannot find anything in our published records showing that George Allen exhibited any paintings or drawings at Exhibitions held by the Society in 1760 or 1761.

You mention that you have a catalogue of the Exhibition of 1760 and I should be very much obliged if you could let me see this when you happen to be in this neighbourhood. I might add that we merely have a manuscript list of the exhibitors at this Exhibition and as we are arranging a small exhibition of books dealing with the early history of the Society, which will be held here in about ten days' time, I should be very glad to have an opportunity of adding the catalogue of the 1760 Exhibition to the other works to be exhibited if you would be good enough to loan me your copy for this purpose.

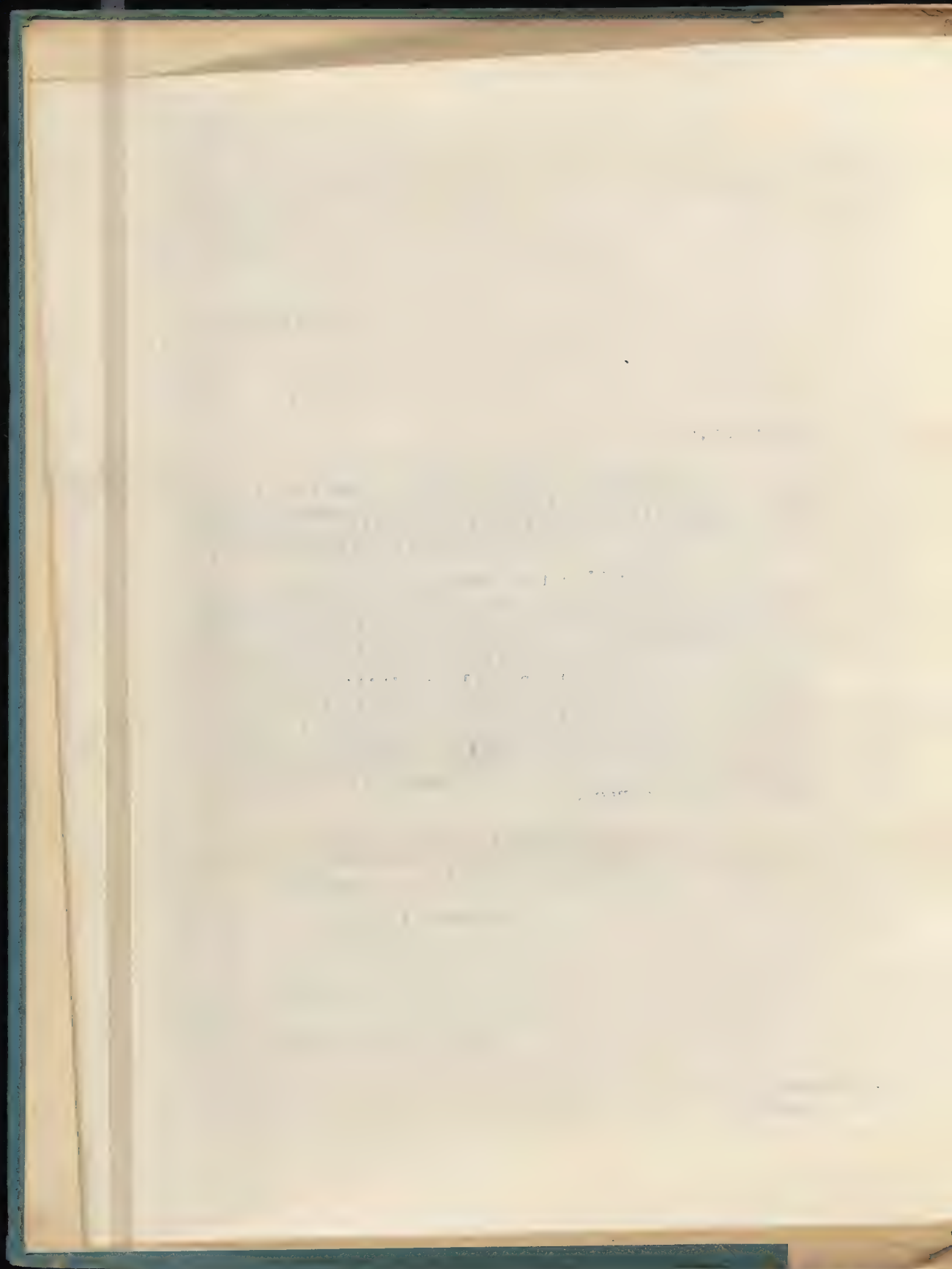
I might add that I cannot find any reference to George Allen in Redgrave, nor is there any mention of him in the Dictionary of National Biography.

Yours faithfully,



Assistant Secretary.

W. Roberts, Esq.,  
69, Park Hill,  
S. W. 4.





TELEGRAMS.  
"PRAXITÈLES, RAND, LONDON."

TELEPHONE.  
TEMPLE BAR 8274.

ROYAL SOCIETY OF ARTS,  
JOHN STREET, ADELPHI,  
LONDON, W. C. 2.

21st May, 1937.

Dear Sir,

I have to thank you for your letter of the 14th inst., enclosing a copy of the printed catalogue of the Exhibition held by this Society in the year 1760; I am very glad to have this for exhibition here next week. As I mentioned before, we have only a manuscript copy of this catalogue and also of that for 1762.

I shall be glad to see you if you care to visit the exhibition of our early records, which will remain open for a few days towards the end of next week and will continue during the following week. Directly the exhibition is over I will return your catalogue by registered post.

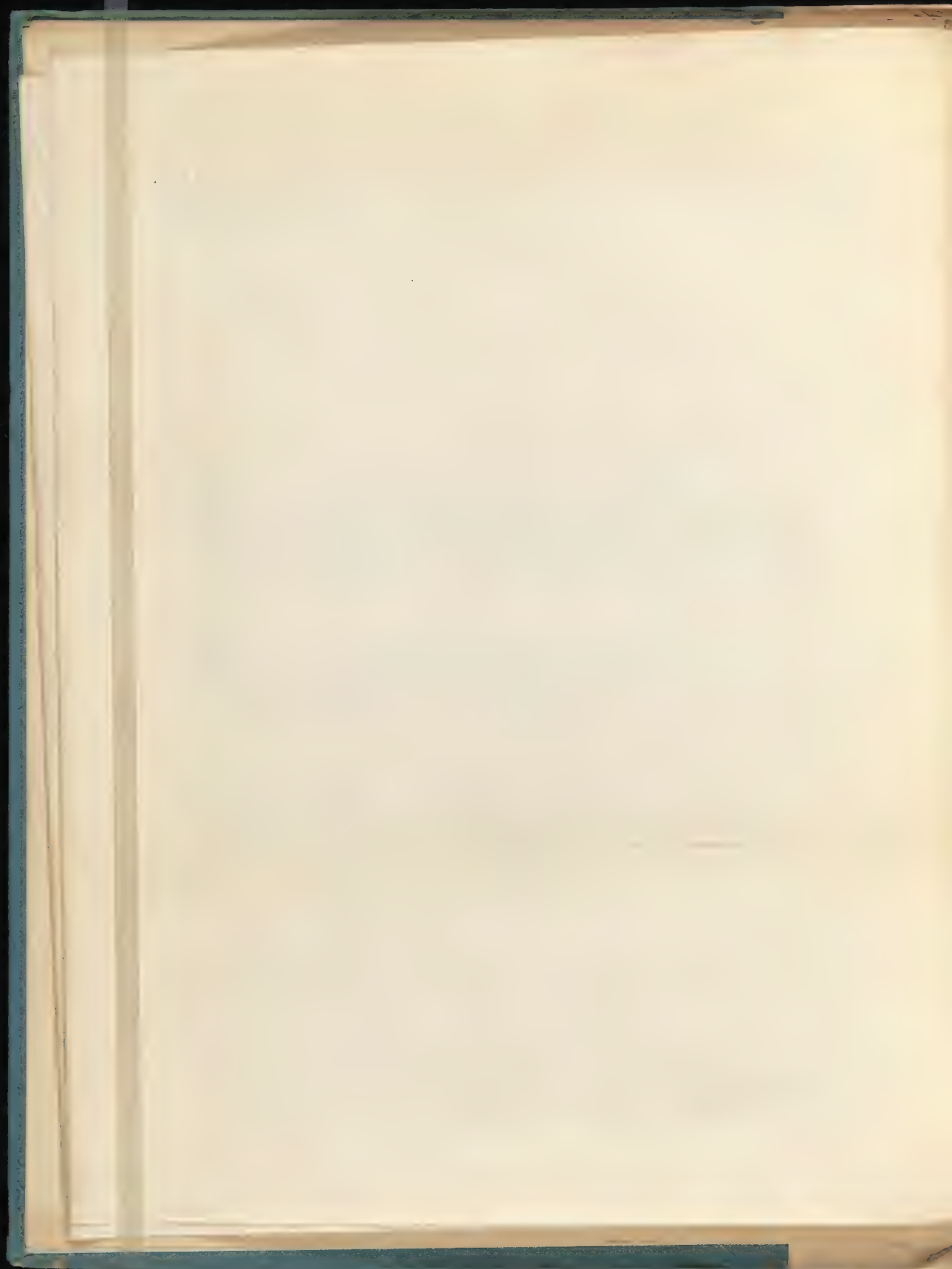
In reply to your enquiry, I cannot find that Joshua Kirby obtained any award from the Society or exhibited at our Exhibitions, but I find that his son, William Kirby, obtained premiums in 1760 and 1761.

Yours faithfully,



Assistant Secretary.

W. Roberts, Esq.,  
69, Park Hill,  
S. W. 4.





TELEGRAMS.  
"PRAXITELES, RAND, LONDON."  
TELEPHONE.  
TEMPLE BAR 8274.

ROYAL SOCIETY OF ARTS,  
JOHN STREET, ADELPHI,  
LONDON, W. C. 2.

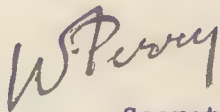
14th June, 1937.

Dear Sir,

I am returning herewith, by registered letter post, the printed catalogue of the Society's first exhibition in 1760 which you were good enough to lend for the recent exhibition of early records of the Society.

It is very strange that we do not possess a copy of the printed list and I will certainly adopt your suggestion of endeavouring to obtain one from Messrs. Rimell or through other similar firms.

Yours faithfully,

A handwritten signature in dark ink, appearing to read 'W. P. Perry', written in a cursive style.

Secretary.

W. Roberts, Esq.,  
69, Park Hill,  
S. W. 4.





AN  
HISTORICAL AND CRITICAL  
R E V I E W  
OF THE  
P A I N T I N G S, &c.

Now exhibiting at the Great-Room of the Society  
instituted for the Encouragement of Arts.

INSCRIBED  
to the MEMBERS of the  
S O C I E T Y.

L O N D O N:

Printed for W. BATHOE, near *Exeter-Change* in the Strand.

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MDCCLXII.





*The BEAUTIES of all the MAGAZINES selected.* 181

it to my master's table; for masters and mistresses may eat it, because they now their servants won't.

Ninthly, If their is any kind of greens for dinner, (as there commonly is) I always take care to send the out-side leaves to master's table, and detach the best part in a cullender, over some hot water, till they have done, for why should not servants know what's good as well as their masters and mistresses.

P. S. These and many other excellent virtues too tedious to mention, I porfies, and shoud take it very kind of you, Mr. Printer, if you shoud hear of any body that wants such a servant. — Indeed, it is not any place I would go to; for good places are very scarce; and where there is one master or mistress that knows the virtues of a true servant, there are twenty that don't; therefore I shoud be oblig'd to you, if you publish the above cat-a-log in your maghazeen.

Yours, Dorothy Redfist.

From the UNIVERSAL MUSEUM.

*Of Cosmetics, Lotions, Dews, &c.*

WE have been so often told of the efficacy of dog-skin gloves in making a lady's, or even a gentleman's, hand or arm of a proper whiteness, that the name is become familiar to us; and we very well know, that wearing them o' nights, and hanging the arm in a sling, to hinder the descent of the blood in the veins, will in time render the hue of the skin, which was before as coarse and red as a chair-woman's, as delicately white and soft as a newborn babe's or a sucking pig's. But what, in the name of fashion, are the chicken-skin gloves, which we have seen lately advertised? It cannot be believed, that the real skin of a chicken, or even of an ostrich, can be wrought into leather: one would rather conjecture that the guts, like the guts of oxen and other animals, are beat into a sort of skin, like that which is commonly called

goldbeaters skin. However, let these gloves be fabricated in what manner you please, it is sufficient to be told, that the invention is French, to make them go down here; and what lady would not chuse to smooth and polish her skin with those new invented French chicken-skin gloves, especially if it happens, (as it will to the most old ones) to be naturally as rough as a seal's or a goose's skin? Indeed, the advertiser has sufficiently proved their utility by informing us, that some incredulous ladies, having made trial of but one glove only for eight or ten nights, found such an alteration for the better, that they scarce knew their own arm again. It must have been no common sight to see a lady, after such a patient experiment, with one arm as white as any veal or house-lamb, and the other perhaps as red as bull-beef.

A white hand, or a white arm, is so essential an article in beauty and delicacy, that it is no wonder several methods should be used to preserve the natural hue, or procure an artificial blanching. I know many a fine lady, who, for this purpose keeps her arm constantly rested upon the tip of her elbow in a perpendicular straight-line, to hinder, as I observed before, the deflux of the blood; and I know many as fine a gentleman, who affects to take snuff for the like reasons, as it gives him an opportunity to keep his hand in the same erect posture. Almond pastes, beautifying creams, and cosmetic Lotions, have been called in as auxiliaries on the same occasion: though doctors differ about which application should have the preference. Soap, however, is held in utter abomination by all parties; as, indeed, washing the hands, arms, or face at all, is by most reckoned pernicious to beauty, however it may conduce to cleanliness. I find in the public papers, that pearl water is recommended as an excellent wash; but whether this is composed of a dissolution of eastern pearls, (which from the price I can hardly imagine it to be) or of mother-of-pearl, or of cyther-shells,

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which every Male  
is beloved *Dulcinea*.  
*Ceres*, and meant  
d. She is neither  
*decis*. Her Breasts  
at upon the whole

re of white Marble,  
a Deer, and torn by  
*Ovid*.

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182 *The BEAUTIES of all the MAGAZINES selected.*

shells, or muscle-shells, or cockle-shells, I cannot learn. But, above all, I admire the dew-gatherer of Naples, who, by the aid of chemistry, has contrived to give his precious dew-drops the consistency of cream. (I suppose his next invention will be, to beat up snow into the consistency of whipt-syllabub.) He informs us, that gentlemen use it, as well as ladies, after shaving. I wonder any Dowager, or antiquated Miss of quality, will submit to be shaved, when Mrs. Giles offers her fine compound to take off superfluous hairs, at one guinea an ounce.

But there are other methods, besides these slow and perhaps uncertain ones, of arriving at the desired summit of excellence. The face, the hands, the arms, the neck, the breast, may be primed, double primed, clear-coled, sized, white-washed, and finished, to any complexion, by the brush and the trowel. The French have hitherto supplied us with these exotic varnishes; but as the society for the encouragement of arts, &c. propose to appropriate premiums to ladies of quality, who excel in the polite arts, I do not doubt, but that many improvements will be made by our female artists, in the preparation as well as application of those colours, which painters have distinguished by the title of Maiden Blush and Dead White.

I am your humble servant, &c.

P. S. Since I have mentioned the French, I cannot but take notice of the number of tinged feather-muffs, which have been introduced among us by those politic people; who, having been shut out from the fur trade by our victorious arms, have substituted this new contrivance in its room.

INTELLIGENCE EXTRAORDINARY.

We hear, that there will shortly be an exhibition of the Cosmetic artists in painting, enamelling, and varnish; and that the said artists have already hired the large dancing-room in Carlisle house for the above exhibition; by day, from the hours of twelve to four; and by night,

from twelve to five: the sun rising soon, is supposed the reason of the day being shut before six. Some of the artists have already sent in their performances as follows:

1. A Courtesan, full length, very fine; the neck and hands all painted with virginal-milk.—*Bayley.*

2. A Duchess, head and breast, nearly finished and burnt in; for the Ranelagh season.—*Gibson.*

3. A Countess and Courtesan kitchen cat: the Countess highly coloured, and the pearl powder so disposed, as to conceal the natural redness of the eyes; the Courtesan's lips best vermilion. The artist declines sending his name.

4. An antiquated Actress, capital. By herself.

5. A Maid of Honour, very fine, but a little damaged by time. After *Titian.*

6. A Courtesan in the character of a Woman of Quality, after the Italian manner. *B. Valle.* It has been lately touched with his fine *Naples Dew.*

7. A Woman of Quality in the character of a Courtesan, after the English manner. The character finely hit by *Gibson.*

N. B. As most of the performances are for sale, it is hoped some of the Virtu club will become purchasers.

From the UNIVERSAL MUSEUM.  
*A CATALOGUE of the Original Paintings, Busts, Carved Figures, &c. &c. now exhibiting by the Society of Sign-Painters, at the large Rooms the upper End of Bow-street, Covent-Garden, nearly opposite the Play-house Passage.*

*In the Large Passage Room.*

[N. B. That the merit of the *Modern Masters* may be fairly examined into it has been thought proper to place some admired works of the most eminent *Old Masters* in this room and along the passage through the yard.]

1. A coach



*The BEAUTIES of all the MAGAZINES selected.* 183

**A** Coach and four [*over the door*]. Supposed to be by Stanhope. Windfor, or any other castle. By Maſon. The centinel and great-gun by another hand. 4 A Pandour, or Indian Prince, uncertain which. Stanhope's undoubtedly. 5 A ſhip and caſtle. Thomas Knife, written under: but it is not known whether this is the name of the artiſt or the publican. 7 Three nuns. The drapery copied from a Baſ Relief at Rome. By Soames. 9 A major wig. By Hariſon. [N. B. The tails appear to have been added]. 10 A barge, in ſtill-life. By Vandertrout. [He cannot be properly called an Engliſh artiſt; but not being ſufficiently encouraged in his own country, he left Holland with William the Third, and was the firſt artiſt who ſettled in Harp-ally]. 12 An heroic's head, unknown. By Moſes White. With the leaſt alteration, may ſerve for any heroic paſt, preſent, or to come.

*In the Paſſage through the Yard.*

1 A flying ſwan;—by ſome ſuppoſed to be a dying one. By Gouffry. 3 An original half length of Cambden the great hiſtorian and antiquary, in his herald's coat. By Vandertrout. [As this artiſt was originally colour-grinder to Hans Holbein, it is conjectured there are ſome of that great maſter's touches in this piece.] 4 A buttock of beef ſtuff. By Lynne. 5 An hair-cutter. By the ſame. 6 Adam and Eve: the firſt attempt of that famous artiſt Barnaby Smith. 8 [*over the entrance*] An holy lamb, highly finiſhed. By the ſame.

GRAND ROOM.

[The Society of Sign-painters take this opportunity of refuting a moſt malicious ſuggeſtion, that their exhibition is deſigned as a ridicule on the exhibitions of the Society for the Encouragement of Arts, &c. and of the Artiſts. They intend theirs only as an Appendix, or (in the ſtile of painters) a Companion to the others. There is nothing in their collection,

which will be underſtood, by any candid perſon, as a reflection on any body, or any body of men. They are not in the leaſt prompted by any mean jealousy to depreciate the merits of their brother-artiſts. Animated by the ſame public ſpirit, their ſole view is to convince foreigners, as well as their own blinded countrymen, that however inferior this nation may be unjuſtly deemed in other branches of the polite arts, the palm for Sign-painting muſt be ceded to Us, the Dutch themſelves not excepted.]

1 Portrait of a juſtly celebrated painter, tho' an Engliſhman, and a modern. 2 A crooked billet, formed exactly in the *line of beauty*, its companion. Theſe by Adams. 3 The good woman; a whole length, but no portrait. By Simpſon. N. B. It is done from invention, not being able to find one to fit for it. 4 A ſtar. By \*. 5 The light heart; a ſign for a vintner. By Hagarty. N. B. This is an elegant invention of Ben. Johnſon, who, in the *New Inn, or Light Heart*, makes the landlord ſay, ſpeaking of his ſign,

*An heart weigh'd with a feather, and our weigh'd too:*

*A brain-child of my own, — and I am proud on't.*

6 The hog in armour. By Thurmond. 7 A buttock of beef. By Simmes. 8 The vicar of Bray; the portrait of a benefited clergyman, at full length. By Aliiſon. 9 The Iriſh arms. By Patrick O'Blany. [N. B. Captain Terence O'Cutter ſtood for them.] 11 Butter and eggs. By Simmes. 12 The Scotch fiddle. By Mc Pharſon; done from *Himſelf*. 13 The barking dogs; a landſcape at moon-light; the moon ſomewhat eclipsed by an accident. Whitaker. 14 Three apothecaries gallopots. By D. Aeth; firſt attempt. 14 Three coffins, its companion; finiſhed by Shrowd. 15 A man. By Hagarty. 16 The riſing ſun; a landſcape. Painted for *The Moon*, alias *Theophilus*

ITICAL

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Great-Room of  
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which every Male  
is beloved *Dulcinea*.  
*Ceres*, and meant  
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*decis*. Her Breasts  
at upon the whole

re of white Marble,  
a Deer, and torn by  
*Ovid*.

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# 184 The BEAUTIES of all the MAGAZINES selected.

*his Moon.* By Morris. 18 The magpye. By Whitaker. 19 Nobody, alias Somebody; a character. 20 Somebody, alias Nobody; a caricature; its companion. Both these by Hagarty. 21 The World's end. By Symphon. 22 The strugglers; a conversation. By Ransbey. 23 A free mason's lodge, for the impenetrable secret. By a Sworn Brother. 24 The Blackamoor. By Symphon. N. B. This is not intended as any reflection on the gentlemen who have been lately white-washed. 25 A man running away with the monument. By Whitaker. 26 Devil hugging the witch; a conversation. By Ransbey. 27 The spirit of contradiction; ditto. By Hagarty. 28 The loggerheads; ditto. By ditto. 29 The man in the moon drinks claret. By Blackman. 30 The dancing bears; a sign for N. Dukes, A. Hart, or any other dancing-master to grown gentlemen. By Hagarty. 31 My a—— in a handbox. By Symphon. 32 A dog's head in the porridge-pot. By Blackman. 33 A man in his element; a sign for an eating-house. 34 A man out of his element; a sign for a public-house at Wapping, Rotherhithe, or Deptford. Both these by Stainley. 35 Absolom hanging; a peruke-maker's sign. By Sclater. 36 Welcome cuckolds to Horn-fair. By Hagarty. 37 The cat o' nine tails; a kit-cat. By Mafmore. 38 King Charles in the oak; a landscape, by Allison; the face in miniature, by Sclater. 39 An owl in an ivy-bush; its companion. By Allison. 40 Foote in the character of Mrs. Cole; a sign for a boarding-school. By Stainley. 41 A pair of breeches. 42 A green canister; its companion. Both these by Blackman. 43 An ha! ha! 50 [On a parallel line with the forgoing, on the other side of the chimney] The curiosity; its companion. [These two by an unknown hand, the exhibitors being favoured with them from an unknown quarter.] 44 Ladies and gentlemen are requested not to finger them, as blue curtains are hung over on purpose to preserve them. 51 An original portrait of the present

Emperor of Russia. 52 Ditto of the empress Queen of Hungary, its antagonist. These by Sheerman. 53 The silent woman, or a good riddance; family piece. By Bransley. 54 The Ghost of Cock-lane. By Miss Fanny ———. 55 Three portraits in one. 56 All the world and his wife. By Blackman. 57 Cat and bagpipes. By Foster. 58 A perspective view of Billingsgate, or lectures on elocution. 59 The Robin Hood society, a conversation, lectures on elocution; its companion. These two by Bransley. 60 An author in the pillory. By ———, bookseller, first attempt. 61 Liberty crowning Britannia: By command of his present Majesty. 62 View of the road to Paddington; with a representation of the deadly never-green, that bears fruit all the year round; the fruit at full length. By Hagarty. 63 Good Company; conversation; intended as a sign for tobacconist. By Bransley. 64 Death and the doctor; in *dissemp*. By Hagarty. 65 Hogs-Norton; a sign for music-shop. By Bransley. 66 St. Dunstan and the devil. 67 Dr. Squintum and the devil, its companion. By ———. 68 Shave for a penny, let blood for nothing. 69 Teeth drawn with touch, a caricature; its companion. These two by Bransley. 70 A man loaded with mischief. By Symphon. 71 Entertainment for man and horse, a landscape. By Bransley. 72 Fire and last. By Blackman. 73 The constitution; Alderman Pitt's entire. By Hogarty.

*Busts, Carved Figures, &c. &c. &c.*  
12 Bust of a celebrated beauty. By Edley. 13 Head of the thoughtful philosopher. By Mafmore. 14 Tailor time by the forelock. By Clark. 15 A dumb bell. By the same. 16 The British Lion, and 17 Unicorn. [The lion in excellent condition.] By Jones. 18 A French fleur de lis [tarnished] By Garthy. 19 A dolphin, painted with the true *verd antique*. By Quartermaster. \* \* Several tobacco rolls, sugar loaves, hats, wigs, stockings, gloves &c.

The BEAUTIES of all the MAGAZINES selected. 185

ec. &c. &c. hung round the room.  
by the above-mentioned artists.

24 [On the left hand of the door, go-  
ing out] A stand of cheeses, with a  
ladder of lard on the top. 25 A  
Westphalia ham. These two by Bricken.

From the UNIVERSAL MUSEUM.

An Historical and Critical Review of  
the Paintings, &c. now exhibiting  
at the Great Room of the Society for  
the Encouragement of Arts. Extracted  
from a Pamphlet under that Title.

THE first object which presents it-  
self to our view, before we as-  
cend the stairs leading to the exhibition-  
room, is an entire naked female figure of  
white marble, which every male spectator  
may, if he thinks proper, imagine to be  
his beloved *Dulcinea*. The sculptor in-  
tended her for the goddess *Ceres*, and  
meant to make as perfect a figure as he  
possibly could. She is neither so mo-  
dest, nor so beautiful, as the *Venus of  
Medicis*. Her breasts ought to have  
been a little farther asunder. But, upon  
the whole, she is no bad figure.—Near  
to the naked goddess stands another  
figure of white marble, representing  
*Acteon* partly metamorphos'd into a  
deer, and torn by his own dogs. —  
No. 2. Portrait of a lady, by R. E. Pine.  
As I have not the pleasure to know this  
fair lady, I cannot possibly judge of the  
likeness; but unless she was blue with  
cold when she sat for her picture, I  
dare be positive he has not copied her  
complexion: the hands are quite pur-  
ple.—3. A landscape, by Chev. Cafali.  
From this picture it appears, that Cafali's  
excellence is not to be look'd for in  
landscape painting: one of the figures  
rests his gun against the left shoulder.—  
13. A small whole length of General  
Wolf, by Schaak. No bad resemblance  
of the original.—14. A view, by D.  
Serres. A very so-so kind of a view  
indeed.—19. A whole length portrait  
of a lady of Netturio, a sea-port in the  
Poppe's territories, by G. James. The

figures in this piece are well drawn,  
and judiciously painted; but the back  
ground is too bold, and the sea too  
blue: If Mr. James would give himself  
the trouble to deaden the ground which  
now seems to proceed from the lady's el-  
bow, he would find it of infinite advan-  
tage to the picture.—21. A piece of  
fruit, by Mr. Smith. Not without  
merit, only rather too much in the style  
of a Dutch tea-table; a little too luxu-  
riant.—24. A landscape representing a  
summer's evening, by C. Stewart. Not  
sufficiently expressive of the time of day  
which it is intended to indicate: It  
wants neither labour nor imagination;  
but it wants that pleasing softness so  
essential to a good landscape: 'tis harsh  
and hard.—25. A rose-bud, by T.  
Keyse. Very neat and strong.—26. A  
party of light horse at an alehouse door,  
by J. H. Schaak. Very pretty.—29.  
A whole length portrait of his late Ma-  
jesty, by R. E. Pine. Very like the late  
King, both in face and person, except  
in the colouring of the face, which, as  
usual with this painter, is a little too  
purple: The left hand is not the best  
part of the picture.—30. A landscape,  
with the story of *Diana and Acteon*, by  
D. Serres. I cannot say that either this  
goddess or any of her nymphs are  
tempting figures; nor is the landscape  
extraordinary.—31. A landscape, by  
G. Smith. The superiority of the Smiths  
as landscape-painters, is so incontestably  
visible to those who have the least judg-  
ment in painting, or in nature, that to  
declare my opinion in this matter is  
quite unnecessary. Their pieces, in  
general, are finely imagined, accurate-  
ly drawn, and chastely coloured.—33.  
A snow-piece, by G. Smith. The boy  
with the sticks under his arm is an ex-  
cellent figure; and the whole piece very  
pretty.—34. A thistle with butterflies,  
by W. Tomkins. Extremely neat and  
strong.—35. A whole length portrait  
of a lady of Petrella in the kingdom of  
Naples, by G. James. This piece does  
great honour to its author. The face  
and hands are admirable, the attitude  
just, and the drapery skilfully managed.

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ut upon the whole

re of white Marble,  
a Deer, and torn by  
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od,

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The dog in this piece deserves attention.

—36. A portrait in crayons, by D. Dodd. One of the best crayon pieces in the room.—37. A small whole length of the Duke of York, by Memory, alias Schaak. Mr. Memory has hit off a tolerable likeness, and his position of the legs is judicious.—38. A landscape, by G. Smith. Fine.—42. The portraits of two children, by G. Mathias. This portrait would have had a better effect if the artist had softened the rough-casting on the brow of the boy. That sort of rough boldness belongs to a style very different from the rest of the picture; it wants uniformity of manner.—43. A portrait of a lady, by A. Carpentiers. The portrait of a pair of ruffles.—45. His Majesty in the character of Augustus, with Mæcenas and Agrippa. Has great merit, and Augustus is not unlike the King.—47. A portrait of a young lady (a child) playing with a hare, by Miss Reed. Miss Reed does honour to her country; a very beautiful picture, and the hare natural; if there is any fault, it is in the hands.—48. A landscape, by G. Smith. Great merit.—49. King Stephen brought prisoner to the Empress Matilda, by Chev. Cafali. This was the only picture represented for the prize, which it consequently obtained; and hence it appears, that all the encouragement given by this society has not yet produced one native history painter. King Stephen's attitude is extremely just, and his face properly expressive. The Empress is not unlike Susannah in the face. As well as I can remember, this is Cafali's best picture. Every body knows the cause of Stephen's dispute with Matilda.—51. Sampson and Dalilah, by Chev. Cafali. This Sampson is by no means sufficiently herculean. Tho' we are told that his strength was in his hair, yet there can be no impropriety in supposing him of a huge muscular form. Sampson, in the eye of a painter, should be Hercules himself. Dalila's bosom is extremely beautiful, it seems as if the painter exhausted all his art on it.—52. A portrait in crayons of a young gentle-

man with a dog, by Miss Reed. The dog's head is admirable, and the innocence expressed in the child's face very natural and beautiful.—53. A head in crayons, of a Fryar, by W. Peth. Strongly expressive of penitence.—54. A ship near Cape Cantin in Africa, by Jd. Leigh. This picture is like Richardson's romances, or some of the works of Shakespear's plays. There is an uncommon wildness both in the design and execution. The ship is admirably situated; but the lightning very poorly represented, and the clouds bad.—65. A small whole length of a gentleman, by A. Devis. Leather-breeches the principal object.—72. The judgment of Paris, by Chev. Cafali. The worst picture I ever saw of Cafali's. Dame Venus's legs are horrid—but the colouring is admirable.—73. A rose-bud, by W. Smith. Better painted than drawn.—74. The magdalen, by Chev. Cafali. This is not flaxen hair, but flax, and the face is not properly imagined for the subject.—82. Landscapes, by J. Smith. The picture most deservedly obtained the first prize for landscape painting. It is indeed a very excellent piece.—84. Our Saviour supported by angels, by Cafali Middling.—85. Moon-light, by G. Smith. Worthy of its author.—86. A ram, by G. Smith. A good picture.—87. A piece of fruit, by T. Keyfe. The apples are well painted; but the reflection in the plate is a little too strong. Mr. Keyfe, will probably tell me, that the reflection is full as strong in nature from a new pewter plate—It may be so: but then his apples would have had a better effect if he had placed them on a plate not quite so new.—88. A snow-piece, by G. Smith. Good.—89. A landscape, by G. Smith. Pretty.—90. A landscape, by W. Tomkins. This is an unnatural landscape obtained, as I am told, the second prize. Probably the society were weary of adjudging the premium constantly to the same people, and therefore chose to encourage an artist by another name.—93. A small whole length of a gentleman, by Art. Dav. I suppose this very stiff military gen-



The BEAUTIES of all the MAGAZINES selected. 187

man is practising the *side step*.—95. A flower-piece, by T. Keyse.—The Bafon stands upon nothing.—97. A piece of wild-fowl in crayons, by J. Parker. The wild-fowl are much better done than the green ground upon which they lie.—107. A gazette in a Frame, by T. Keyse. A good deception.—182. Miss Shelly's history in needlework is admirably performed—Miss Humphry's shell-work very beautiful; also the four auricula's on each side the door are very pretty.

From the LADY'S MAGAZINE.

To the Hon. Mrs. Stanhope.

*Fool's day, April 1, 1762.*

MADAM,

I Have ever wondered, why this month in particular, or why this particular day of the month, (on which I am now writing) should be distinguished as more immediately sacred to folly; since I cannot find, but that there are as many fools in every other month, or even on every other day of the month, in the whole year, as on the first of this instant April.

For example, If my foolish country cousin is sent to hang over London bridge, in expectation of seeing the lions brought from the Tower to be washed in the Thames,—or, if he is made to wait gaping at Guildhall, till their giantships, Gog and Magog, please to come down to dinner; is his credulity more absurd and ridiculous, than that of several wise persons, who seriously and in sober sadness believed in the reality, or at least the possibility, of the ghost at Cock-Lane? What shall we say of those, who assembled together from all parts of the kingdom on the 22d of September last, that they might say they saw the coronation? And what shall we say of those who flocked to the play-houses, night after night, to see its representation?

Folly is an Evergreen, that sprouts,

buds, and bears fruit all the year-round: it shoots up in any soil, and requires little or no cultivation: it has been found to flourish equally in cities and great towns, as in the country; and sometimes it has happened, that its growth has been remarkably luxuriant within the verge of a court. It is frequently exotic, and transplanted from other climates; in which case it soon withers and decays, unless it is engrafted with the natural and wild produce of the country. It may be ranked in the vegetable kingdom, among the Fungi, or mushrooms, since, like them, it springs up on a sudden, like them is quickly propagated, and as quickly disappears, without our being able to discover its seeds, or account for its propagation.

But to drop the metaphor, and return to plain language.—As the first of April has the peculiar disgrace of being stigmatized in the vulgar calendar, with the appellations of O stultitia, or fool's day, (while the sixteenth of December still continues, in our prayer-books, to be dignified with the honourable title of O Sapientia) I have long had some thoughts of rescuing this day, or this month, from being singled out as the object of scorn yearly 'for the hand of time to point his slow and moving finger at,' as Shakespear expresses it: I hope to prove to you and your readers, that other months have their votaries of folly in the same proportion, and that March fools, or May fools, or whatever fools you may please to call them, are to be met with in no less abundance than April fools.

For this purpose I must beg leave to draw up the form of an almanack (something like Patridge's of old and modern memory, or like Nixon's prophecies) calculated for the year 1763; and, if I happen to be mistaken in my predictions, I shall be contented with being fainted as a fool by any of my brother almanack makers, on the first of April, 1764.

Your humble Servant,

ERASMUS PHILOMORUS.

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## Great-Room of ment of Arts.

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187 *The BEAUTIES of all the MAGAZINES selected.*

Here follows a Specimen of my Calendar.

Events to happen in the year 1763.

January 1. Exactly at twelve o'clock will die, of a lingering consumption, the Old Year. At the same time will be brought into the world, the New One.

30. Though no Sunday, sermons will be preached upon this day all over England; with a practical inference, and to conclude about King George the Third, as long as he himself lives and reigns, or any of his family lives and reigns after him. Sermons, preached in the times of Charles II. James II. and of Queen Anne, on the same occasion, to be had cheap. The bishop of——will preach before the representatives of his brethren, and the rest of the H—— of L——, and the Rev. Dr. ——, before the representatives of the representatives of the commons of E. the H. of C. Their texts will be I Esdr. chap. iii. v. 11. and II Sam. chap. ix. ver. 4, 5, 6, 7, 8. but whence their sermons will be taken, time alone must discover.

February 2. Candlemas-day. Of a surfeit, occasioned by eating too much turkey and chine, mince-pie, &c. will expire, greatly regretted by all their acquaintance, both Old and New Christmas. The latter, it was thought, might have survived eleven days longer, but was given over by all his friends.

14. Valentine's day. Several ladies of distinction, and others, will take the man, they first see, for their valentine, after twelve o'clock of the night preceding, O. S.

This not being leap year, several very extraordinary accidents, which otherwise would have happened on the last day of February, must now fall out on

March 1. A lord will run away from his lady. 2. A lady will run away from her lord. 3. They will come again together. 4. They will run away again. 5 Many matches will be made—play or pay; sweep-stakes take the whole: entrance-money down, &c. &c. &c.

Great preparations this month for the ensuing festival, viz.

April 1. Fools-day. This day free propositions will be made by France for a perpetual peace, between her country and ours; in order to which, it will be submitted to the consideration of the then present [wife] ministry, that the harbour and fortifications of Portsmouth &c. shall be destroyed; that we shall not be allowed to have more than 130 ships of the line, equipped ready for service; that we shall not maintain above 100,000 land forces (marines included) in time of peace; nor shall we suffer our militia to be exercised; above all, we shall not suffer them to defend themselves against their country, in case of an invasion.

The same day an express will arrive from Spain, and from the Emperor Queen of Hungary, declaring their acquiescence to the said proposals. But if this is accepted, who will be the fool then?

The same day (it being Easter week) will be kept as a festival by several married couples; some young, some old, some poor, some rich,—one with another.

30. The honey-moon being now over, the old, the young, the rich, the poor,—one with another,—will agree to keep this as a fast.

May 1. This day will die suddenly after eating an hearty breakfast, dinner and supper, all his life, at his country house at Hackney, called ——s, folio (the first stone of which was laid the first of April 7.) J—— S—— Esqr; retired from business, formerly Mr. J—— S—— an eminent—— He had the happiness to break early life, and thereby acquired a plentiful fortune. His loss will be sincerely regretted by all that knew him.

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From the LADIES MAGAZINE

All in the Wrong. A True Story

A MORANDA was left a widow in the 45th year of her age, with a plentiful

# HISTORICAL AND CRITICAL R E V I E W O F T H E

PAINTINGS, &c. now exhibiting at the Great-Room of  
the Society instituted for the Encouragement of Arts.

THE first Object which presents itself to our View before we ascend the Stairs leading to the Exhibition-Room, is an entire naked Female Figure of white Marble, which every Male Spectator may, if he thinks proper, imagine to be his beloved *Dulcinea*. The Sculptor intended her for the Goddess *Ceres*, and meant to make as perfect a Figure as he possibly could. She is neither so modest, nor so beautiful, as the *Venus* of *Medecis*. Her Breasts ought to have been a little farther asunder; but upon the whole she is no bad Figure.

Near to the naked Goddess stands another Figure of white Marble, representing *Actæon* partly metamorphos'd into a Deer, and torn by his own Dogs. The Story is thus translated from *Ovid*.

Now all undress'd the shining \* Goddess stood,  
When as *Actæon* had the Chase pursu'd,  
Lost and bewilder'd in the pathless Wood,

}

\* *Diana*.

A 2

He



He wander'd hither, where th' unhappy Man  
 Saw the fair Goddess, and her naked Train.  
 The frighted Nymphs, with horror in their Eyes,  
 Fill'd all the Wood with piercing Shrieks and Cries,  
 Then in a huddle round the Goddess prest :  
 She proudly eminent above the rest,  
 With Blushes glow'd ; such Blushes as adorn  
 The ruddy Welkin, or the purple Morn ;  
 And tho' the crowding Nymphs her Body hide,  
 She modestly withdrew, and turn'd aside.  
 Surpriz'd, at first she would have snatch'd her Bow,  
 But sees the circling Waters round her flow :  
 These in the hollow of her Hand she took,  
 And dash'd them in his Face, while thus she spoke :  
 Tell, if thou can'st, the wondrous Sight disclos'd,  
 A Goddess naked to thy View expos'd.

This said, the Man begun to disappear  
 By slow Degrees, and ended in a Deer.  
 A rising Horn on either Brow he wears,  
 And stretches out his Neck and pricks his Ears :  
 Rough is his Skin, with sudden Hair o'ergrown ;  
 His Bosom pants with Fears before unknown.  
 Transform'd, at length he flies away in haste,  
 And wonders why he flies away so fast.  
 But as by Chance, within a neighb'ring Brook,  
 He saw his branching Horns, and alter'd look ;  
 Wretched *Actæon* ! in a doleful Tone  
 He try'd to speak, but only gave a Groan,  
 And as he wept within the wat'ry Glass  
 He saw the big round Drops, with silent pace,  
 Run trickling down a savage hairy Face.  
 What should he do ? or seek his old Abodes,  
 Or herd among the Deer, and sculk in Woods ?  
 Here Shame dissuades him, there his Fear prevails,  
 And each by turns his aching Heart assails.  
 As he thus ponders, he behind him spies  
 His op'ning Hounds, and now he hears their Cries ;

A noble Pack, or to maintain the Chace,  
Or snuff the Vapour from the scented Grass.

He bounded off with fear, and swiftly ran  
O'er craggy Mountains, and the flow'ry Plain;  
Thro' Brakes and Thickets forc'd his Way, and flew  
Thro' many a Ring, where once he did pursue.

In vain he oft endeavour'd to proclaim  
His new Misfortune, and to tell his Name;  
Nor Voice, nor Words, the brutal Tongue supplies,  
From shooting Men, and Horns, and Dogs he flies,  
Deafen'd, and stunn'd, with their promiscuous Cries.

When now the fleetest of the Pack, that prest  
Close at his Heels, and sprung before the rest,  
Had fasten'd on him, strait another Pair  
Hung on his wounded Haunch, and held him there,  
Till all the Pack came up, and every Hound  
Tore the sad Huntsman grov'ling on the Ground,  
That now he seem'd but one continu'd Wound.

With dropping Tears, his bitter Fate he moans,  
And fills the Mountain with his dying Groans.  
His Servants with a piteous Look he spies,  
And turns about his supplicating Eyes.

His Servants ignorant of what had chanc'd,  
With eager Haste and joyful Shouts advanc'd;  
And call'd their Lord *Actæon* to the Game,  
He shook his Head in answer to the Name;  
He heard, but wish'd he had indeed been gone,  
Or only to have stood a Looker on.

But to his Grief he finds himself too near,  
And feels his rav'nous Dogs with Fury tear  
Their panting Lord disfigur'd in a Deer.

It may not be improper to inform the Reader, before we proceed,  
that I shall pass over such Pieces as I think too insignificant either for  
Censure or Applause.

N<sup>o</sup>. 2.

*Portrait of a Lady, by R. E. Pine.*

As I have not the Pleasure to know this fair Lady, I cannot possibly judge of the Likeness; but unless she was blue with cold when she sat for her Picture, I dare be positive he has not copied her Complexion. The Hands are quite Purple.

N<sup>o</sup> 3.

*A Landscape, by Chev. Cafali.*

From this Picture it appears, that *Cafali's* Excellence is not to be looked for in Landscape-painting. One of the Figures rests his Gun against the left Shoulder.

N<sup>o</sup> 6.

*Portrait of a Gentleman, by I. Elvery.*

This Gentleman's Face appears to be coloured with Brick-duft. Probably the Painter, by endeavouring to avoid Mr. R. E. Pine's Blue-colouring, run insensibly into the opposite Extream.

N<sup>o</sup> 11.

*The Portraits of two young Gentlemen, by R. E. Pine.*

The Attitudes of these Boys are tolerably just, and their Faces less Blue than usual with this Painter: Nevertheless the younger wants Ease.

N<sup>o</sup>. 12.

*A Landscape, by T. Paine.*

Very harsh, and abominably green. Mr. Paine probably wears green Spectacles.

N<sup>o</sup> 13.



[ 7 ]

Nº 13.

*A small whole Length of General Wolf, by Schaak.*

No bad Resemblance of the Original.

Nº 14.

*A View, by D. Serres.*

A very so-so kind of a View indeed.

Nº 16.

*A View of Capo de Bove, near Rome, by Cozens.*

If Mr. Cozens took this View upon the Spot, he must undoubtedly have been in Italy.

Nº 17.

*View of a Water-Mill, by Serres.*

A better Picture than the so-so kind of a View above-mentioned, by the same Hand.

Nº 18.

*A small whole Length of a Gentleman, by J. Hall.*

If this whole Length Gentleman is really the whole length of a Man, he has very little Reason to be satisfied with this Liliputian Figure.

Nº 19.

*A whole Length Portrait of a Lady of Netturio, a Sea-port in the Pope's Territories, by G. James.*

The

The Figures in this Piece are well Drawn ; and judiciously Painted but the Back-ground is too bold, and the Sea too blue. If Mr. James would give himself the trouble to deaden the Ground which now seems to proceed from the Lady's Elbow, he would find it of infinite Advantage to the Picture.

N° 20.

*A View of the Mediterranean, with the Story of the good Samaritan, by Jd. Leigh.*

A pleasing View ; but a very indifferent sort of a *Samaritan*.

N° 21.

*A Piece of Fruit, by Mr. W. Smith.*

Not without Merit ; only rather too much in the Style of a *Dutch Tea-table* : a little too luxuriant.

N° 22.

*A Landscape, by Runciman.*

Too Gaudy and Glaring.

N° 23.

*A Landscape, with the Story of Jupiter and Io, by T. Paine.*

This Landscape has the same Fault with Number 12, by the same Hand, most unnaturally green.

The Story of *Jupiter* and *Io*, is thus translated from *Ovid*.

But

But her, \* as from her Father's Stream she came,  
 The Thunderer saw, and burnt with sudden Flame.  
 Oh! Virgin worthy *Jove*, he cries, whose Charms  
 Whose-e'er they are, must bless some happy Arms.  
 Here in these shady Woods, and pointing shews  
 The Neighbouring shady Woods, awhile repose.  
 A God's Protection shall your Safety grace,  
 No vulgar God, but of the highest Place ;  
 Whose Hand sustains the Scepter of the Sky,  
 By whom the Thunders roar, and Light'nings fly.  
 Oh! fly not ; for she fled. The Pastures past  
 Of *Lerna*, and *Lyrcaum's* gloomy Waste,  
 He in the Air a sable Cloud display'd,  
 There caught, and there deflowr'd the struggling Maid.  
 Mean while with wonder *Juno* did survey  
 Those dusky Clouds that made a Night of Day,  
 And finding that they neither took their Birth  
 From vap'rous Streams, nor from the humid Earth,  
 She for her Husband search'd the Skies around:  
 As one who often had his Secrets found :  
 The God not found, his noisy Consort said,  
 Or I mistake, or injured is my Bed.  
 From Heav'n to Earth she flies with zealous Speed,  
 And at her Presence bids the Clouds recede.  
 The God foreknowing, ere his Consort came,  
 Into a Cow transform'd the Rival Dame.  
 A beauteous Cow she seem'd, still fair to View,  
 And an unwilling Praise from *Juno* drew.

\* *Io*;



N° 24.

*A Landscape representing a Summer's Evening, by C. Stewart.*

Not sufficiently expressive of the Time of Day which it is intended to indicate. It wants neither Labour nor Imagination; but it wants that pleasing Softness so essential to a good Landscape: 'tis Harsh and Hard.

N° 25:

*A Rose-bud, by T. Keyse.*

Very neat and strong.

N° 26.

*A Party of Light-Horfe at an Alehouse-door, by J. H. Schaak.*

Very pretty.

N° 27, 28.

*A Fruit-piece, and a Bunch of Grapes, by W. Smith.*

Both these Pieces have the same fault of that which we have seen before by the same Artist. They are too highly Colour'd, and the Grapes are rather too large. Fruit-painters generally err in the opposite Extreams.

N° 29.

*A whole length Portrait of his late Majesty, by R. E. Pine.*

Very like the late King both in Face and Person, except in the colouring of the Face, which, as usual with this Painter, is a little too purple. The left Hand is not the best part of the Picture.

N° 30.

[ II ]

N° 30.

*A Landscape, with the story of Diana and Actæon, by D. Serres.*

For this Story, see the beginning. I cannot say that either this Goddess or any of her Nymphs are tempting Figures; nor is the Landscape extraordinary.

N° 31.

*A Landscape, by G. Smith.*

The superiority of the *Smiths* as Landscape-painters is so uncontestably visible to those who have the least judgment in Painting, or in Nature, that to declare my Opinion in this matter is quite unnecessary. Their Pieces, in general, are finely imagined, accurately drawn, and chastly colour'd.

N° 32.

*A Fruit-piece, by W. Smith.*

This, like the rest of Mr. *Smith's* Fruit, wants mellowing. It will be worth more Money a Hundred Years hence,

N° 33.

*A Snow-piece, by G. Smith.*

The Boy with the Sticks under his Arm is an excellent Figure.

N° 34.

*A Thistle with Butterflies, by W. Tomkins.*

Extreamly neat and strong.

B 2

N° 35.

N° 35.

*A whole length Portrait of a Lady of Petrella, in the Kingdom of Naples, by G. James.*

This Piece does great Honour to its Author. The Face and Hands are admirable; the Attitude just, and the Drapery skilfully managed. If our first rate Portrait Painters do not look sharp, this young Genius will soon outstrip them all. The Dog in this Piece deserves Attention.

N° 36.

*A Portrait in Crayons, by D. Dodd.*

One of the best Crayon Pieces in the Room.

N° 37.

*A small whole length of the Duke of York, by Memory, alias Schaak.*

Mr. Memory has hit off a tolerable Likeness, and his position of the Legs is judicious.

N° 38.

*A Landscape, by G. Smith.*

Fine.

N° 39.

*A Landscape, by R. Terry.*

A gaudy Nothing.

N° 40.



N° 40.

*A Piece of Fruit in Crayons, by C. Clayton.*

Starved Grapes — very indifferent.

N° 41.

*A small whole length of a Boy at Cricket, by R. Pile.*

At the other end of the Room, not worth looking for.

N° 42.

*The Portraits of two Children, by G. Mathias.*

This Portrait would have had a better Effect if the Artist had softened the Rough-casting on the Brow of the Boy. That sort of rough Boldness belongs to a Style very different from the rest of the Picture. It wants Uniformity of Manner.

N° 43.

*A Portrait of a Lady, by A. Carpentiers.*

The Portrait of a Pair of Ruffles.

N° 44.

*A Servant Maid with Chocolate, by G. Mathias.*

A very unmeaning, unpleasing Figure.

N° 45.

*His Majesty in the Character of Augustus with Macænas (Mecænas,  
I suppose he meant) and Agrippa.*

Those

Those who are at all acquainted with the *Roman* History know that *Mecænas* and *Agrippa* were the two Favorites of *Augustus*. We find him consulting with them, in the beginning of his Reign, concerning his pretended Design of Abdication ; but whether the Painter intended to represent any particular Incident in the *Roman* History, I am ignorant. However, the Picture has great Merit, and *Augustus* is not unlike the King.

Nº 46.

*A Portrait in Crayons of a Gentleman, by W. Pether.*

There are worse Crayon Painters in this Kingdom than Mr. *Pether*.

Nº 47.

*A Portrait of a young Lady (a Child) playing with a Hare, by Miss Reed.*

*Miss Reed* does Honour to her Country ; but I have known her paint better Hands than these.

Nº 48.

*A Landscape, by G. Smith.*

Great Merit.

Nº 49.

*King Stephen brought Prisoner to the Empress Matilda, by Chev. Cafali.*

This was the only Picture presented for the Prize, which it consequently obtained ; and hence it appears, that all the Encouragement given by this Society has not yet produced one native History Painter. *King Stephen's* Attitude is extremely just, and his Face properly expressive,

pressive. The Empress is not unlike *Susanna* in the Face. As well as I can remember, this is *Casali's* best Picture. Every Body knows the Cause of *Stephen's* Dispute with *Matilda*.

The Armies being in view of each other, that of the Empress was divided into four Bodies. The first was composed of *Welsh*, and headed by two of their Princes or Noblemen; the Earl of *Chester* was at the Head of the second, which was composed of his own Tenants; the third Body consisted of those whom *Stephen* had disseised of their Estates and out-lawed; whilst the fourth (which was composed of foreign Mercenaries, and other *English* in the Interest of the Empress) was led by the Earl of *Gloucester* himself. *Stephen* ranged his Army into four Lines likewise. The Earl of *Mellant* headed his Horse; he himself, *William de Ipres*, and *Allen* Duke of *Britanny* commanded the other three. A decisive Action being now expected, the respective Generals encouraged their Soldiers by all the Arguments which they thought could prompt their Courage, or confirm their Loyalty. The *Welsh*, whom *Henry of Huntingdon* says, were better furnished with Spirits than with Arms, were flanked, and desperately attacked by *William of Ipres*, at the Head of his Division, who put them into disorder. But, at the same time, the Line of the Out-lawed fell, with equal Force, upon the Division commanded by the Earl of *Britanny*, who, tho' supported by the Earl of *Mellant* and his Horse, was totally routed. In the mean time the Earl of *Chester*, observing the disorder of the *Welsh*, sent a Body to their relief, which supported them so well, that the Fortune of the Day was intirely changed in favour of the Empress. A total Rout ensued of the *Flemings* and *Stephen's* Horse, and *de Ipres* himself was forced to fly the Field, together with the brave *Albemarle* Earl of *Yorkshire*, who had post in the same Division. The Fortune of the Day now intirely depended upon *Stephen's* own Line, which was yet unbroken and animated by his Example. He himself, armed with a Battle-Ax, led them on, and enacted Wonders in his own Person. His Blows, according to our Historians, fell so quick and weighty, that, singly, he was irresistible, and created Admiration in his very Enemies; but at last, the Enemy rallying from the Pursuit, attacked him with united Forces; his Guards were either cut in Pieces, or forced to abandon the Defence of his Person; while



while he with amazing, but ineffectual Efforts, endeavored to restore the Battle. His Battle-Ax being broken, he had recourse to his Sword, and tho' abandoned by most of his Friends, he desperately ranged about, seeking a glorious Fall, or the Ruin of his Enemies. At last, he was struck by a Stone, sent from an unknown Hand, which beat him to the Ground. Upon this *William de Kains*, a brave Knight of the Enemy's Party, ran in, and catching hold of the King's Helmet, lifted it up, and called out to his Companions to come to his Assistance: "for, said he, I have hold of the King." But *Stephen*, even in this desperate State, refused to surrender to any ignoble Hand: he called out for the Earl of *Glocester*; the Earl quickly appeared, and admiring the Valour, while he was touched with the Misfortune of his Enemy, received the Prisoner into his Protection. The only Persons of the royal Party who appear to have been alive near their Master's Person, at the time of his being made Prisoner, were *Baldwin Fitz-Gilbert*, whom our Authors tell us, *Stephen* employed, before the Battle, to encourage his Troops by an Harangue; *Richard Fitz-Urse*; with *William Martel* his Sewer and Governor of *Sherborn* Castle, which he was obliged to deliver up for his Ransom.

The Earl of *Glocester* had too great a Soul to treat *Stephen* with Disrespect; he paid him all the Honours due to a royal Character, while he was in his Custody. The Castle of *Lincoln* was now effectually relieved, and the King was that Night lodged in that Town, which according to the barbarous Usage of the Times, was delivered up to be plundered by the Army of the Empress. *Maud* was at the time of this Battle in *Glocester*, thither the royal Captives were conducted, and presented to the Empress, who, in respect to her Brother, at this time, forbore all female Insult.

Nº 50.

*A Piece of Cattle, by W. Smith.*

A very good Ass; but I don't like the Colour of his Cow. In copying Nature, Painters should be careful not to chuse uncommon Objects.

Nº 51.

N° 51.

*Sampson and Dalila, by Chev. Casali.*

This *Sampson* is by no means sufficiently herculian. Though we are told that his Strength was in his Hair, yet there can be no Impropriety in supposing him of a huge muscular Form. *Sampson*, in the Eye of a Painter, should be *Hercules* himself.

N° 52.

*A Portrait in Crayons of a young Gentleman with a Dog, by Miss Reed.*

The Dog's Head admirable.

N° 53.

*A Head, in Crayons, of a Fryer, by W. Pether.*

Strongly expressive of Penitence.

N° 54.

*A Landscape, by Mr. Tomkins.*

Too glaring and fresh.

N° 55.

*A Portrait, by Frank Vander Mij.*

Whosoever this *Frank Vander Mij* is, he's a very good Portrait Painter. He copies Nature with a true *Dutch* Accuracy.

C

N° 56.

[ 18 ]

N° 56.

*A Landscape, by G. Smith.*

Not his best.

N° 57.

*A Horse and Groom, by T. Payne.*

Good in its kind.

N° 58.

*A Landscape, by Smith.*

There is a peculiar Keeping in the Gloom of this Picture.

N° 59, 60.

*A Sea Piece by Moon-light, by D. Serres.*

*A Fresh-gale, by the same Hand.*

Mr. Serres is a much better Sea than Landscape Painter. The Clouds in the latter Piece are too heavy. There is a possibility of their being dark, yet light.

N° 61.

*A Piece of Fruit in Crayons, by J. Clayton.*

Terrible Fruit!

N° 62,



N° 62.

*A Ship near Cape Cantin in Africa, by Jd. Leigh.*

This Picture is like *Richardson's Romances*, or some of the worst of *Shakespear's Plays*. There is an uncommon Wildness both in the Design and Execution. The Ship is admirably situated; but the Lightning very poorly exprest, and the Clouds bad.

N° 63.

*A View of Leghorn Light-house and Mole, by D. Serres.*

See 59 and 60.

N° 65.

*A small whole length of a Gentleman, by Art. Devis.*

Dog like a Pig. Leather-Breeches the principal Object.

N° 69, 70.

*Landscapes by G. and J. Smiths.*

Bravi!

N° 71.

*A Portrait of a young Gentleman, by R. Cofway.*

When this young Gentleman sat for his Picture, probably his Neck-cloth was too tight.

N° 72.

*The Judgement of Paris, by Chev. Cafali.*

The worst Picture I ever saw of *Cafali's*. Dame *Venus's* Legs  
are horrid — See *Cotton's* Dialogues of the Gods.

N° 73.

*A Rose-Bud, by W. Smith.*

Better painted than drawn.

N° 74.

*A Magdalen, by Chev. Cafali.*

This is not flaxen Hair, but Flax.

N° 75.

*A Portrait, by G. Mathias.*

Terrible Hands and Arms.

N° 76.

*Portraits of two Children, by R. E. Pine.*

What pity it was to strangle the poor Children!

N° 77, 78.

*A Flower-piece and a Fruit-piece, by T. Keyse.*

Cock-court, Ludgate-hill.

N° 82.

N° 82.

*Landscapes by J. Smith.*

This Picture most deservedly obtained the first Prize for Landscape painting. It is indeed a very excellent Picture.

N° 84.

*Our Saviour supported by Angels, by Cafali.*

Ridiculous.

N° 85.

*Moon-light, by G. Smith.*

Worthy of its Author.

N° 86.

*A Ram, by G. Smith.*

A good Picture.

N° 87.

*A Piece of Fruit, by T. Keyse.*

The Apples are well painted; but the Reflection in the Plate is a little too strong. Mr. Keyse, will probably tell me that the Reflection is full as strong in Nature from a *new* Pewter Plate——It may be so: But then his Apples would have had a better Effect if he had placed them on a Plate not quite so new.

N° 88.



N° 88.

*A Snow-piece, by G. Smith.*

Good.

N° 89.

*A Landscape, by G. Smith.*

Pretty.

N° 90.

*A Portrait of a Gentleman and his Daughter, by R. E. Pine.*

His usual colouring. The young Lady looks mighty simple.

N° 91.

*A Gipsy telling some Country Girls their Fortunes, by J. Collet.*

Drolly imagined.

N° 92.

*A Landscape, by W. Tomkins.*

This unnatural Landscape obtained, as I am told, the second Prize. Probably the Society were weary of adjudging the Premium constantly to the same People, and therefore chose to encourage an Artist of another Name.

N° 93.

N° 93.

*A small whole length of a Gentleman, by Ar. Davis.*

I suppose this very stiff military Gentleman is practising the  
*Side-step.*

N° 95:

*A Flower-piece, by T. Keyse.*

The Bafon stands upon nothing:

N° 97.

*A Piece of Wild-Fowl in Crayons, by J. Parker.*

The Wild-Fowl are much better done than the green Ground upon  
which they lie.

N° 103.

*A Portrait of a Gentleman, by R. Cafway.*

Unfortunately placed too near the next Number, 104.

N° 107.

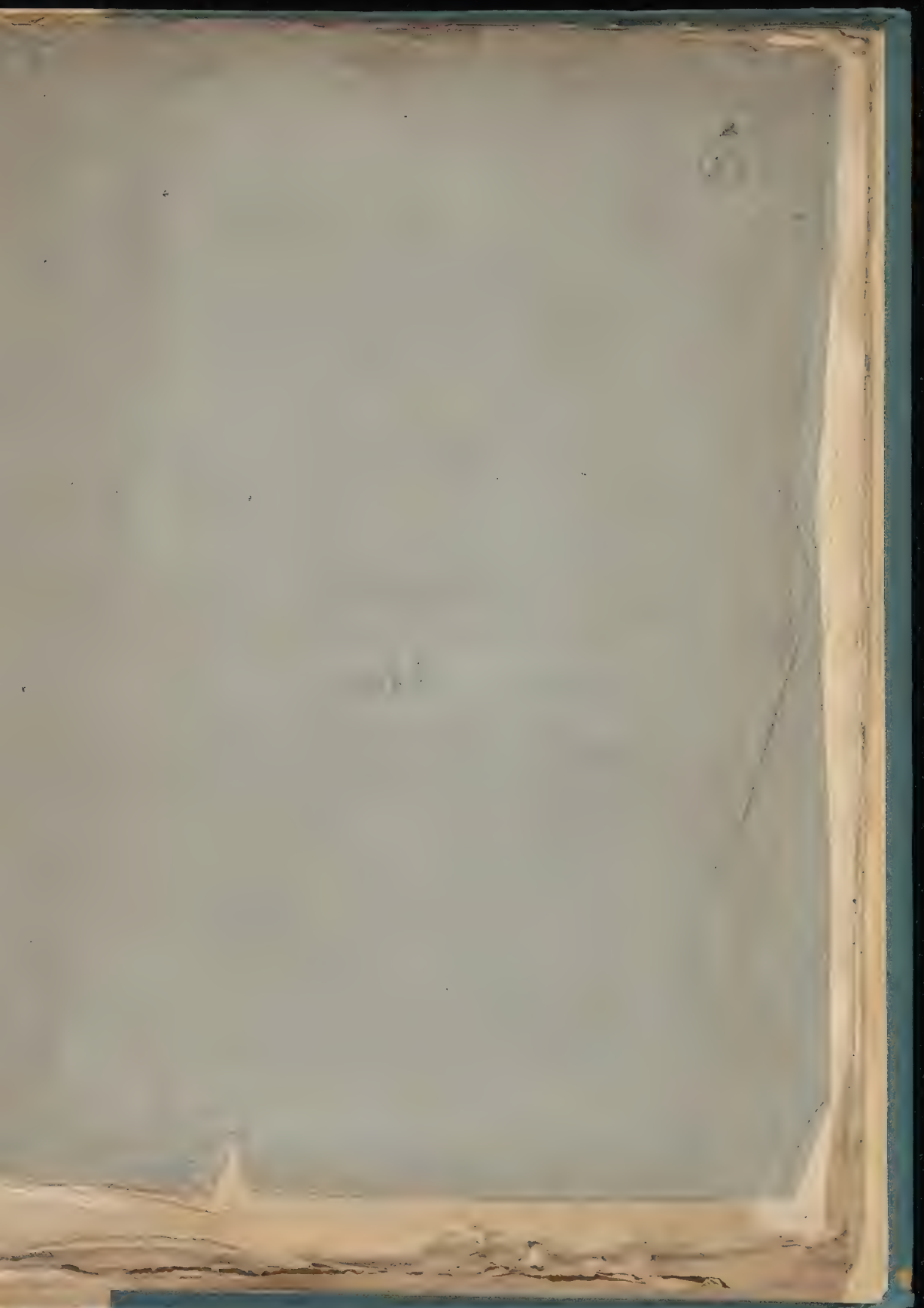
*A Gazette in a Frame, by T. Keyse.*

A good Deception.

F I N I S.

W  
W  
W





11

A  
CATALOGUE  
OF THE

Pictures, Sculptures, Designs in Architecture,  
Models, Drawings, Prints, &c.

EXHIBITED BY THE

SOCIETY OF ARTISTS

OF

*GREAT-BRITAIN,*

AT THE

Great Room in *Spring-Garden, Charing-Cross,*

APRIL the TWENTY-THIRD, 1765.

Being the SIXTH YEAR of their EXHIBITION.

———*qui Vitam excoluere per Artes.*

VIRG. *Æneid* 6.



PRINTED for the SOCIETY,

BY

WILLIAM BUNCE, RUSSEL-STREET, COVENT-GARDEN.

MDCCLXV.



22

# C A T A L O G U E.

## P I C T U R E S.

Note, Those marked thus \* are to be disposed of.

NO.

Mr. ALEXANDER,

*In Gerrard Street, Sobo,*

1  PORTRAIT of a lady, kit-cat.

P

Mr. BAKER,

*In Denmark Street, Sobo,*

2. A piece of flowers.

Mr. LUCIUS BARBER,

*At Mrs. Ogilvey's, Milliner, at the Star, in Broad Street, Golden-square,*

3 A head in enamel.

Mr. BARRET,

*In Orchard-Street,*

4 A landscape, the effect of a rainbow.

4† Hawarden castle.

Mr. BEAUVAIS,

*In St. Martin's Street, Leicester Fields.*

5 A miniature.

Mr. BELLOTTI,

*At Mr. Grant's, in Cross-Street, Carnaby-Market,*

6 A piece of ruins.

Miss BENWELL,

*In Warwick Court, in Warwick Lane.*

7 Three portraits of ladies in crayons;

8 Two miniatures of ditto.

NO

Mrs. BREWER.

*At Mr. Wallings in Rupert Street,*

9 Five miniatures.

Mr. BROCKMER,

*At the Golden Head, in Bridges Street, Covent Garden,*

10 Two miniatures, a gentleman and lady.

Mr. CHAMBERLIN,

*In Stuart Street, Spital Fields.*

11 Portrait of a gentleman, half length,

12 Ditto, two children blowing bubbles,

13 Ditto, of a gentleman, small whole length.

Mr. CLARKSON,

*In Prescot Street, Goodman's Fields.*

14 Portrait of a child, whole length.

Mr. CLAYTON,

*At Mr. Vincent's, the little Piazza, Covent Garden.*

15 Two fruit pieces.

Mr. FRANCIS COTES,

*Cavendish Square,*

16 Emma, a whole length.

17 A nobleman, ditto.

18 A gentleman, ditto,

19 A lady, in crayons,

20 A child playing with a greyhound, ditto,

21 Portrait of a gentleman, ditto.

Mr. SAMUEL COTES,

*Cavendish Square,*

22 Two pictures in water colours,

23 One ditto in enamel.

Mr. DALL,

*In Newport Street,*

24 A large landscape with figures,



N O.

[ 5 ]

25 A small landscape with figures

26 A piece of ruins with figures.

Mr. DONALDSON,

*In Princes Street, Leicester Fields,*

27 Portrait of himself in miniature.

Mr. DOWNS,

*In St. James's Street*

28 A young lady, whole length,

29 A View from nature, three quarters.

Mr. EDWARDS,

*At Mr. Barns', Engraver, in Cecil Court,*

30 A flower piece.

SAMUEL FINNEY, Esq;

*Enamel and Miniature Painter to her Majesty, in Leicester Fields,*

31 A miniature of her Majesty,

32 Ditto of a young lady.

Mr. GAINSBOROUGH,

*At Bath,*

33 A portrait of a general officer on horseback,

34 Ditto, of an officer, whole length.

Mr. GILPIN,

*In South Street, Berkley Square,*

35 King Herod's dam, a capital stud mare in the possession of His Royal Highness the Duke of Cumberland, with all her brood employed according to their ages,

36 Portrait of King Herod,

37 Ditto of Dapper.

Mrs. GRACE,

*In Shorter's Court, Throgmorton Street,*

38 The death of Sigismunda,

39 A man and woman reading by lamp-light.

B

NO.

Mr. GREEN,

*At Birmingham,*

40 A flower piece.

Mr. GRESSÉ,

*In Hassel's Row, Tottenham Court-Road,*

41 Three miniatures, two ladies, and a gentleman.

Mr. GOUPY,

*At Kensington,*

42 La Penferofa è l'amor, water colours,

43 \*Mutius Scævola.

Mr. HAKEWILL,

*Cross Street, Golden Square,*

44 A conversation,

45 A portrait.

Mr. HAMILTON,

*At Rome,*

46 Achilles lamenting the death of Patroclus.

47 Head of Achilles, in crayons.

Mr. HAYMAN,

*In St. Martin's Lane,*

48 Sigismunda,

49 Falstaff recruiting,

50 Æneas carrying his father Anchises.

Mr. HEARLIN,

*The Corner of Oxford Market,*

51 Wild Drakes.

Mr. HONE,

*St. James' Place,*

52 A portrait of a gentleman, three quarters,

53 Ditto

54 Ditto of a lady,

55 Three portraits in enamel, and two in water colours.

NO.

Mr. ONIAS HUMPHREY,

*At the Golden Head, the South Side of Leicester Square,*

56 A portrait in miniature.

Mr. GEORGE JAMES,

*In Dean Street, Soho,*

57 A whole length of a lady.

Mr. WILLIAM JAMES,

*At the Golden Head, Maiden Lane, Covent Garden,*

58 \* A landscape, half length.

59 \* A summer's evening.

Mr. JENNINGS,

*At Mr. Le Roux, Charing Cross,*

60 Two miniatures.

Mr. THOMAS JONES,

*In Great Queen Street, Lincoln's-Inn-Fields,*

61 Gentlemen sporting.

Mr. IRELAND,

*At the Norwich Warehouse, King-street, Covent Garden,*

62 A piece of fruit.

P. JOUFFROY,

*Peintre Ordinaire du Roy de Pologne, Duc de Lorraine, &c. in little  
John Street, Golden-square.*

A Venus painted on glass.

Mr. KETTLE,

*In Great Queen-street, Lincoln's Inn Fields.*

64 Portrait of a lady, whole length,

65 Ditto, kitcat,

66 A young gentleman, ditto,

Mr. KIRBY,

*In Half-Moon-street, Piccadilly,*

67 A view in Richmond Park.



NO.

Mr. K R A M E R.

*At Mr. Rummer's in Denmark-street,*

68 A landscape.

Mr. K E Y S E,

*In Fleet-street,*

69 \* A piece of still life.

Mr. T H O M A S L A U R A N S O N,

*Russel Street, Bloomsbury,*

70 Portrait of a lady, three quarters.

71 Small whole length of a gentleman.

Mr. W I L L I A M L A U R A N S O N,

*Russel Street, Bloomsbury,*

72 A head in crayons.

Mr. H E N R Y L E A K E,

*At the Golden Head, the South-side of Leicester Fields,*

73 Mr. Powell in the character of Posthumus.

74 Portrait of a gentleman.

Mr. B E N J A M I N L E N S,

*At a Peruke Maker's, in Jermyn Street, St. James's Market.*

75 A gentleman, miniature

76 A cat, ditto.

Mr. M A R L O W,

*In Newport-Street,*

77 A view near Whitehall,

78 A landscape, with part of a ruin'd abbey in Yorkshire,

79 A small landscape from nature,

80 A view of part of a bridge at Worcester.

Mr. D A V I D M A R T I N,

*At a Hofiers, facing Poland Street, Oxford Road,*

81 A portrait, half length.

## Mr. MAUCOURT,

*In Broad-street, Carnaby Market,*

82 Two portraits of gentlemen, kit-cat.

83 One ditto, three quarters.

## Mr. MEYER,

*In Tavistock Row, Painter in Enamel and Miniature to his Majesty,*

84 A portrait in miniature.

## Mr. MILLER,

*In Maiden Lane.*

85 An upright landscape, with gypsies.

## Mr. MORELAND,

*Three Doors below the Opera House, in the Haymarket,*

86 \*A fervant with a candle, in crayons.

87 \*The general post, ditto.

## Mr. MORIER,

*At Mr. Nesbitts, the top of the Haymarket,*

88 A general on horseback.

## Mr. MORTIMER,

*At Mr. Moran's, in the great Piazza, Covent Garden,*

89 Two small whole lengths,

90 One head, large as life.

## Mr. O'NEAL.

*At the China Shop, the Corner of Adam and Eve Court, in Oxford-road,*

91 Three miniatures.

## Mr. NEWTON,

*In Mortimer Street,*

92 Portrait of a gentleman, three quarters.

NO.

Mr. NIXON,

*At Mr. Maberby's, Hoſier, in Maiden Lane, Covent Garden,*

93 Portrait in water colours.

Mr. PATON,

*In Wardour Street,*

94 A ſea-port by moon-light.

Mr. THOMAS PAYNE,

*In King Street, Golden Square.*

95 A landſcape.

Mr. PENNY,

*In Mortimer Street.*

96 An officer relieving a ſick ſoldier,

97 The return from a fair.

Mr. PETHER

98 Portrait of a gentleman in crayons.

Mr. R. PINE,

*In St. Martin's Lane,*

99 Portrait of a lady, in the character of Pomona.

Mr. S. PINE,

*In Leiceſter Street.*

100 Three portraits in miniature.

Mr. PLOT,

*At Mr. Murray's, St. James's Place.*

101 Two miniatures.

Mr. PRAT,

*In Caſtle Street, Leiceſter Fields.*

102 A fruit-piece.

Mr. PUGH,

*In Covent Garden,*

103 \*A landſcape, half length,



NO.

Mr. R E Y N O L D S,

*In Leicester Fields.*

- 104 A lady sacrificing to the graces, whole length,  
105 Ditto, a kit-cat.

Mr. R I C H A R D S,

*In Greek Street, Soho,*

- 106 A view of Chepstow castle, in Monmouthshire,  
107 \*A landscape, with a bridge,  
108 A view from Rosamond's pond, in St. James's park,  
109 \*A water mill  
110 \*A farm yard, its companion,  
111 \*A design for the first scene of the Maid of the Mill.

Mr. S C H A A K,

*In College Street, Westminster,*

- 112 Portrait of a lady, three quarters,  
113 A kitchen.

Mr. S E R R E S,

*Near the White Bear, Piccadilly,*

- 114 A sea port,  
115 A large sea piece.

Mr. S H A W,

*Maddox Street, Hanover Square,*

- 116 A brood mare and foal, belonging to Lord Montfort,  
117 Hunters taken from grays, belonging to Benj. Lethulier, Esq;  
118 A string of horses belonging to Lord Orford.

Mr. S H E R L O C K,

*In Church Street, St. Ann's,*

- 119 A fencing school,  
120 Two miniatures.

Mr. S M A R T,

*In Berner's street, Oxford Road, opposite Wardour Street,*

- 121 Four miniatures, a lady and three gentlemen.

NO.

Mr. SPICER,

*At Mr. Crasbley's, Figure Maker, in Long Acre,*

122 A head in enamel.

Mr. STUART,

*In Silver Street, Golden Square,*

123 The fall of water at Taymouth, the seat of the Earl of Breadalbin,

124 The east view of Dunkeld, the seat of the Duke of Athol,

125 View of the cathedral of Dunkeld.

Mr. STUBBS,

*In Somerset Street, opposite North Audley Street, Oxford Road.*

126 Portrait of a hunting tyger,

127 Brood mares,

128 Portrait of a hunter.

Mr. SULLIVAN,

*At the Golden Lion, St. Alban's Street.*

129 Three miniatures.

Mr. SWAIN,

*In Strutton Grounds, Westminster,*

130 A sea piece by moon-light,

131 \*A storm,

132 \*A ship on fire,

133 A moon-light,

134 \*It's companion,

Mr. THOMSON,

*In Warwick Court, Holborn,*

135 A gentleman, three quarters,

136 A lady, ditto,

137 Ditto half length, the light on the face reflected from the book.

Mr. TOMKINS,

*At Mr. Turner's, Surgeon, in St. Martin's Lane,*

138 A view of Sherborn Castle, in Dorsetshire, the seat of Lord Digby,

139 Owls and young ones,

140 A moon-light.

Mr. T U R P I N,

*At Mr. Morley's, South Street, Grosvenor Square,*

- 141 A piece of flowers.

Chevalier V A N L O O:

*Jermyn Street, No. 12.*

- 142 A large family,  
143 Ditto,  
144 Portrait of a gentleman, three quarters,  
145 Ditto of a lady, ditto.

Mr. V E S P R E.

- 146 An officer, half length,  
147 A gentleman, kit-cat,  
148 A lady drawing in crayons.

Mr. W A R D,

*At Mr. Perry's, in High Holborn,*

- 149 A flower-piece.

Mr. W E B S T E R,

*At Mr. Vincent's, in the Piazza, Covent Garden,*

- 150 Portrait of a lady in crayons.

Mr. W E S T,

*In Castle Street.*

- 151 Jupiter and Europa,  
152 Venus and Cupid,  
153 Portrait of a lady in a masquerade dress, half length,  
154 Ditto of a gentleman in a Vandyke dress, three quarters.

Mr. W H E A T L Y,

*In Duke's Court, Bow Street, Covent Garden,*

- 155 Portrait of a gentleman, three quarters.

Mr. R. W I L S O N,

*In Covent-Garden,*

- 156 A view from the villa Madama, three miles from Rome,



NO.

- 157 A summer Storm, with the story of the two lovers, from Thompson.  
158 A landscape and figures.

Mr. WOODINGTON,

*Cork Street, Burlington Gardens,*

- 159 Portrait of a gentleman.

Mr. WORLIDGE,

*In Bedford Street, Covent Garden,*

- 160 A woman's head, small life.

- 161 An old lady, three quarters,

- 162 John Ditcher, Esq; of Bath, ditto.

Mr. JOSEPH WRIGHT,

*At Derby,*

- 163 Three persons viewing the gladiator by candle-light,

- 164 A conversation piece.

Mr. RICHARD WRIGHT,

*In Orange Court, Leicester Fields,*

- 165 A storm with a shipwreck,

- 166 The sun dispersing a fog.

Mr. ZAFFANI J.

*In Lincoln's Inn-Fields,*

- 167 Mr. Garrick's drunken scene in the Provok'd Wife,

- 168 A family piece.



SCULPTURES, MODELS *and* ENGRAVINGS.

Mr. BEAUPRE,

*At the Orange Coffee-House,*

NO.

169 **A** Bust in plaister.

Mr. EDWARD BURCH,

*In Warwick-street, Charing Cross,*

170 { Head of Faustina, from a plaister bust.  
Hercules reposing from his labours,  
Ditto of Julia, from the Roman coin,  
Ditto of Antinous from the plaister bust,  
Ditto of Shakespeare from ditto of Mr. Scheemakers.

Mr. CARLINI,

*In Dean Street, Soho,*

171 A dog in marble.

Mr. COLLINS,

*Channel Row, Westminster,*

172 OEdipus interpreting the riddle of the Sphinx, a model for a tablet.

173 Bacchanalian boys, ditto.

Mr. ISAAC GOSSET,

*Berwick Street, Soho,*

174 Portrait of a nobleman in wax.

Mr. HILL,

*In Long Acre,*

175 Diana and Endymion, a model.

Mr. HOLME,

*Next Door to the King's Arms, Hyde Park Corner.*

176 Adonis sleeping, a bas relief.

NO.

Mr. MARCHANT,

- At Mr. March's, Hoſer, without Temple Bar,*  
177 Two intaglias, one from the Homer in the Muſæum, the other from  
the dancing fawn.

Mr. MOSER,

*In Craven Buildings,*

- 178 A model of the Seal OF THE SOCIETY OF ARTISTS OF GREAT-  
BRITAIN.

Mr. PARBURY,

*Salisbury Court,*

- 179 Telamachus and Calypso, a model in wax.

Mr. RYSBRACK,

*In Vere Street, near Oxford Chapel,*

- 180 A model of history.

Mr. TYLER,

*Vine Street, Piccadilly,*

- 181 A monumental medallion, a model.

- 182 A tablet, Bacchus sleeping, ditto.

- 183 A ditto, a lion couchant, ditto.

Mr. WILLIAMS,

*At Chelsea,*

- 184 Charity, a model.

Mr. WILTON,

*Statuary in Ordinary to his Majesty, in Portland Street,*

- 185 Large marble bas-relief, representing Neptune bringing treasure to  
Britannia.

- 186 A monumental bas-relief, representing friendship.

- 187 Model of a statue representing peace.

Mr. YEO,

*At his Majesty's Mint in the Tower,*

- 188 Cast in plaister of a new die for a guinea.

- 189 Ditto, of a portrait engraved on a Cornelian.



DESIGNS in ARCHITECTURE, DRAWINGS and  
ENGRAVINGS.

NO.

Mr. MAC ARDELL, *Covent Garden,*

190 S<sup>T</sup>. Jerome, a mezzotinto from P. da Cortona.

191 S<sup>T</sup>. Tobias with the angel, ditto, from Rembrandt.

Mr. ALEXANDER BAILLIE, *Edinburgh,*

192 Two drawings.

Mr. BARTOLOZZI,

193 Three prints from drawings.

Mr. BIBB, *St. Martin's Lane,*

194 Vertumnus and Pomona, a print from Netscher.

Mr. BLONDEL, *At Mr. Romain's in Pantan Street,*

195 A view of the inside of a prison at Rome,

196 Ditto of the Vestibule of St. Peter's.

Mr. BONNEAU, *in King-street, St. Anne's,*

197 A view taken at Roehampton.

Mr. BOYDELL, *Corner of Queen street, Cheapside,*

198 The exposition of Cyrus.

Mr. BRYER, *at the King's Arms, Cornhill.*

199 A proof print from La Fosse.

Mr. CANNOT, *little Chapel-street, Sobo,*

200 A brisk gale from Vandevelde.

Mr. JOHN CARTER, *Hyde Park Corner,*

201 Drawing of a vase.

W. CHAMBERS, Esq;

*Architect to his Majesty, and her Royal Highness the Princess Dowager  
of Wales,*

202 Principal front of the Casine at Wilton.

203 Plan and elevation of the Earl of Charlemont's pavilion of antiques at  
Marino, in Ireland.

N O.

- 204 Plan and elevation of a villa, composed in the Stile of Balthazar Peruzzi of Siena.
- 205 Plan of the principal floor and elevation of a nobleman's country seat.  
Mr. COZEN S, *Leicester-street, Leicester Fields,*
- 206 Three drawings of a landscape in brown, two in black.  
Mr. DARL Y, *Cranborn Alley, Leicester Fields,*
- 207 A section of the Gallery of Mr. Wyndham at Hammermith.  
Mr. DONOWELL, *Haymarket,*
- 208 A design in perspective.  
Mr. EDWARDS,  
*Du Four's Court, Broad-street, Carnaby Market,*
- 209 Drawing from a picture of Carlo Maratti, in the collection of the Duke of Devonshire.  
Mr. FARRINGTON, at Mr. R. Wilson's,
- 210 A drawing.  
Mr. FISHER, *Golden Head, in Leicester Fields,*
- 211 Two mezzotintos from Mr. Reynolds.  
Mr. GANDON, *Coventry Street, Haymarket,*
- 212 Plan, elevation and section of a villa.  
Mr. GODFREY,  
*At the Nun in Wild-street, Lincoln's Inn-Fields,*
- 213 A sea piece, from Brookings.  
Mr. BENJAMIN GREEN, *York Buildings,*
- 214 A mezzotinto of flowers,
- 215 Ditto from Hemskirk.  
Mr. GREENWOOD, *in Piccadilly,*
- 216 A drawing of shipping.  
Mr. JOHN HOOD, *Limehouse Corner,*
- 217 A drawing of shipping.  
Mr. KIRBY, Jun. *in Half-moon street,*
- 218 Two drawings.

NO.

Mr. LAMBORNE, *Cambridge,*

219 A drawing of Clare-Hall, King's College Chapel, &c. in Cambridge

Mr. DAVID MARTIN,

220 Proof print of Mr. Roubiliac,

221 Ditto of Rembrant.

Mr. MILLER, *Maiden Lane, Covent Garden.*

222 Colour'd drawing of a brick field

223 Writing the billet, a candle-light, } after Pantoja de la Cruz.

224 Delivering ditto, the morning. }

Mr. T. MILLER, *At Bishop Blaze, in Long Acre,*

225 Section from west to east, through the center of the stables at Chatfworth.

Mr. P E A K E,

226 *At Mr. Perin's, Watch-maker, facing St. Clement's Church,*

A landscape.

Mr. RAVENET, *Poland-street,*

27 Triumph of Britannia from Mr. Hayman,

28 Sophonisba accepting the nuptial present, sent by her husband Mafaniffa. From Luca Giordano.

Mr. R O O K E R, Jun.

*In Queen's Court, Queen's Street, Lincolns-Inn Fields,*

29 Two stained drawings from nature.

Mr. R Y S B R A C K,

30 The contest between Æneas and Diomedes,

31 The entombing our Saviour with Joseph of Arimathea.

Mr. P. S A N D B Y,

*In Du Fôur's Court, Broad street, Carnaby Market,*

32 The entrance into the singing men's cloister, and the west end of his Majesty's chapel of St. George, in Windsor castle,

33 Ditto, from Love-lane.

34 Ditto, from the gateway of a brewhouse yard in Datchet-lane,

35 Ditto, from little Park.

36 A moonlight.

Mr. S I M P S O N, *At Mr. Buskin's, Carver, in Aldermanbury,*

37 An imitation of a chalk drawing.



NO.

- Mr. STEPHENS, *At Mr. Chamber's, in Poland street,*  
 237 A design for a Royal Academy of Painting, Sculpture, and Architecture,  
 Mr. STRANGE, *Castle-street, Leicester Fields,*  
 238 A drawing of Sybilla Perfica, from Guercino.  
 239 Two prints, one representing Justice and the other Meekness, from  
 Raphael.  
 Mr. ISAAC TAYLOR, *Holles street, Clare Market,*  
 240 An entertainment.  
 Mr. ANTHONY WALKER,  
 241 The angel departing from Tobit and his family; from Rembrant.  
 Mr. WATSON, *Great Portland-street,*  
 242 Two mezzotints, from Mr. Reynolds.  
 Mr. WHITE, *At Mr. Ryland's, Great Russel-street, Covent Garden,*  
 243 View of Thaxted church.  
 Messrs. WOOLLET and BROWNE, *Long's Court, Leicester Fields,*  
 244 An unfinished proof from Cor. du Sart.

HONORARY EXHIBITIONS.

NO.

- 245 SOUTH-WEST view of Hartwell church. By a Lady.  
 246 A piece of fruit in crayons. By Mr. Taylor.  
 247 An historical head in miniature. By Mr. Hodge.  
 248 A view of the city of London and river Thames from York Buildings  
 By Mr. The. Forrest.  
 249 An etching of a head. By William Baillie, Esq;  
 250 A basket of fruit. By a Lady.  
 251 Two pictures of butterflies. By a Gentleman.  
 252 A bunch of grapes in needle-work. By Mrs. Worlidge.  
 253 Five Drawings of landscapes. By an Officer in the Army.  
 254 Two views of a ruin in Bedfordshire. By Mr. Robertson.  
 255 A drawing of the antique gate, which stood at Whitehall. Mr. White.

A  
CATALOGUE

OF THE

Pictures, Sculptures, Designs in Architecture, Models, Drawings, Prints, &c.

EXHIBITED BY THE

SOCIETY OF ARTISTS

OF

*GREAT-BRITAIN,*

AT THE

Great Room, *Spring-Garden, Charing-Cross,*

APRIL the TWENTY-FIRST, 1766.

Being the SEVENTH YEAR of their EXHIBITION.

---

*Tua, Cæsar, ætas,  
Janum Quirini clausit,  
Et veteres revocavit artes.*

HOR.

---

PRINTED for the SOCIETY,

BY

WILLIAM BUNCE, *RUSSEL-STREET, COVENT-GARDEN,*

MDCCLXVI.

*A Critical Review of the best Paintings exhibited at Spring-Gardens, Charing-Cross.*

1 **A** View of Wellbeck-Park.

The whole of this picture is well understood, well coloured, and very like nature, but the tree is heavy, and the sky cold.

3 **A** landscape, a study from nature.

The composition very pleasing, the sky rather purple, the water exquisitely fine, the clear-obsure well disposed, and the harmony of the whole renders it very striking. We can with great justice affirm, that the pictures of this artist are most extraordinary performances, and, upon the whole, deserve all the encomiums that can be bestowed upon them.

29 **Portrait of a lady in crayons.**

The colouring of this portrait is amazingly beautiful, the execution free, bold and masterly, and the disposition elegant.—There is some little fault in the drawing of the neck, the lower part of the face appearing swelled.

39 **Dido and Eneas.**

The composition of this picture is grand, the attitudes are noble and contrasted, without affectation; they are expressive and natural; the clear-obsure well understood, but the colouring in general not so clear as might be wished. From the picture now before us, we may with certainty venture to say, that this artist bids fair to rank with the foremost in the art of painting.

61 **A view of London-Bridge from Botolph wharf.**

The subject is striking, and the colour warm, but the figures incorrect.

71 **A portrait in miniature.**

This portrait deserves all the praises that can be bestowed upon it;

the head is inimitable, finely coloured, well drawn, and exceedingly well marked. If the drapery had more of the crimson, it would produce a better harmony. This portrait is a proof of the great perfection to which the art of miniature painting is now brought, as we don't remember to have seen any thing of the sort so fine.

101 **A conversation.**

102 **Its companion.**

The pictures now before us have a great deal of merit, but the artist has a peculiar manner of drawing his legs, which are too heavy for the figures, and always crossed. There wants harmony through the whole.

103 **A piece of flowers in water colours.**

These flowers are loose and free, and have a lustre of colouring which is inimitable.

120 **A Florentine lady in the Tuscan drefs.**

121 **A lady in the Pisan drefs.**

The colouring of these pictures is very rich, and the dresses are picturesque; to which we may add, that there is a harmony in the whole, but the drawing is incorrect, and the colouring too gaudy.

146 **A view on the north side of the terrace at Windfor.**

This drawing is extremely fine, and deserves the highest encomiums. The tints for clearness surpasses all I ever saw, the ground is flat and funny, and the building is solid, but the trees are not equal to the other parts.

179 **The continence of Scipio.**

The figure of the woman is elegant, easy, and becoming, and the



# A CATALOGUE.

## P I C T U R E S.

Note, Those mark'd thus \* are to be disposed of.

No.

Mr. B A R R E T,

*Orchard-Street, Oxford-Road.*

- 1 **A** View of Welbeck park, the seat of the Duke of Portland.
- 2 A view of the great tree in Welbeck park,
- 3 \* A landscape, a study from nature.

Mr. L U C I U S B A R B O R,

*At Mr. Cotterel's, Broad-Street, Golden-Square.*

- 4 Portrait of a young lady in an Indian dress, in enamel,
- 5 Ditto, of a lady in water colours.

Mr. B A R R O N,

*At Mr. Reynolds',*

- 6 Portrait of an officer.
- Mr. B A R T O L O Z Z I,  
*At Mr. Burges's, Warwick-Street.*

- 7 Portrait of a gentleman in crayons
- 8 Ditto in ditto.

Mr. B E A U V A I S.

*St. Martin's-Street, Leicester-Fields.*

- 9 A gentleman in miniature.

Mr. B E L L I N G H A M,

*At Mr. Ingall's, opposite Round-Court, Strand.*

- 10 A miniature of a lady.

Miss B E N W E L L,

*Warwick-Court, Warwick-Lane,*

- 11 Portrait of a young lady in crayons,
- 12 Ditto in ditto,
- 13 Ditto of a gentleman,
- 14 Two miniatures.

- No. Mr. BERRIDGE,  
*At Mr. Reynolds,*
- 15 Portrait of a gentleman, three quarters.  
Mrs. BREWER,  
*At Mr. Walling's, Rupert-Street,*
- 16 Two miniatures.  
Mr. BROCKMER,  
*Catharine-Street,*
- 17 Two miniatures, a lady and gentleman.  
Mr. PETER BROWN,  
*Peter-Street, Bloomsbury,*
- 18 A goldfinch, in water colours,  
19 Its companion.  
Mr. CATTON,  
*Gate Street, Lincoln's Inn-Fields,*
- 20 Bar Gate, the entry into Southampton.  
Mr. CHAMBERLIN,  
*Stuart-Street, Spital-Fields,*
- 21 A gentleman, half length,  
22 A lady ditto.  
Mr. CLAYTON,  
*At Mr. Vincent's, Little Piazza, Covent-Garden,*
- 23 Three landscapes.  
Mr. WILLIAM COPELY,  
*Boston, New England,*
- 24 A boy with a flying squirrel.  
Mr. FRANCIS COTES,  
*Cavendish-Square,*
- 25 Portrait of an officer, half length,  
26 Ditto of ditto,  
27 Ditto of a lady, ditto,  
28 Ditto a young lady in an oval,  
29 Ditto of a lady in crayons,  
30 Ditto. ditto  
Mr. SAMUEL COTES,  
*Cavendish-Square,*
- 31 A lady in water colours,  
32 A portrait in enamel,

No.

Mr. DE LA COUR;

*Edinburgh,*

33 Two landscapes in water colours.

Mr. DALL.

*At Mr. Vivares, Great Newport-Street,*

34 \* A landscape and figures,

35 \* Ditto with a bridge.

36 \* Ditto a sunset, the view of Raywood, near Castle Howard,

*Yorkshire,*

37 A landscape and figures,

38 A mill at Kilnsey, Craven Kilnsey, Yorkshire.

Mr. DANCE,

*Rome,*

39 Dido and Æneas,

~~————~~ *Coram quem quæritis adsum.* VIRG. Æneid, B.I.

Mr. DAVY,

*At Mr. Stagg's, Bedford-Street,*

40 Portrait of a lady,

41 Ditto of a boy.

Mr. H. P. DEAN,

*At Mr. Gibbon's, Essex-Street,*

42 A large landscape,

43 \* A landscape, half length.

Mr. DIEMAR,

*At the Norwich warehouse, King-Street, Covent-Garden,*

44 Two miniatures.

Mr. DOCKE,

*At Mr. Pugh's, Covent-Garden,*

45 Two miniatures.

Mr. DONALDSON,

*Princes-Street, Leicester-Fields,*

46 A Circassian lady in miniature.

Mr. DOWNS,

*Bond-Street,*

47 Portrait of a young lady, three quarters.

Mr. JOHN EDWARDS,

*Old-Ford, near Bow,*

48 A piece of fruit in crayons.

C



No.

## Mr. FINNEY,

*Enamel and miniature painter to her Majesty, Leicester-Fields.*

- 49 A miniature of a young lady.

## Mr. GAINSBOROUGH,

*Bath.*

- 50 A gentleman whole length,

- 51 Ditto, ditto,

- 52 A lady and gentleman, ditto,

- 53 A large landscape with figures.

## Mrs. GRACE,

*Shorter's Court, Throgmorton-Street,*

- 54 A young lady looking out of a window,

- 55 Ditto leaning on a table.

## Mr. GRESSE,

*Hassel's Row, Tottenham Court-Road,*

- 56 Portrait of a gentleman in miniature,

- 57 Ditto in ditto.

## Mr. HAMILTON.

*Orchard-Street, Oxford-Road,*

- 58 A small whole length of a lady,

- 59 Ditto of a gentleman,

- 60 Ditto Mr. Sparks.

## Mr. HODGES.

*King-Street, St. Ann's,*

- 61 A view of London-Bridge from Botolph Wharf,

- 62 Ditto of Speldhurst, Kent.

## Mr. HONE,

*St. James's Place,*

- 63 A boy deliberating on his drawing,

- 64 A lady in enamel,

- 65 Ditto,

- 66 A gentleman in water colours.

## Mr. HUDSON,

*King-Street, Covent-Garden,*

- 67 Portrait of a gentleman, half length;

- 68 Ditto of a lady ditto,

- 69 A gentleman, three quarters,

- 70 Ditto ditto.

No.

Mr. HUMPHRY.

*At Mr. Baker's, King-Street, Covent-Garden,*

- 71 A portrait in miniature.

Mr. GEORGE JAMES,

*Dean-Street, Soho,*

- 72 Portrait of a lady, three quarters

- 73 Ditto of a gentleman, ditto.

Mr. WILLIAM JAMES,

*Maiden-Lane,*

- 74 A summer's evening.

Mr. JEFFERYS,

*Maidstone, Kent,*

- 75 \*Two pieces of fruit in crayons.

Mr. JENNINGS,

*At Mr. Le Roux, Charing-Cross,*

- 76 Two miniatures.

Mr. JONES,

*No. 1. Hervey's buildings, Strand,*

- 77 \*A view of Carregkennen castle, in Carmarthenshire,

- 78 \*Ditto of Brecknock castle.

Mr. JOUFFROY,

*Painter on Glafs to the Elector Palatine, Queen-Street, Golden-Square.*

- 79 A portrait on glafs.

Mr. KETTLE,

*Great-Queen-Street, Lincoln's Inn-Fields,*

- 80 Portrait of a lady, whole length,

- 81 Ditto of a gentleman ditto,

- 82 Ditto of a lady, three quarters,

- 83 Ditto of a gentleman ditto.

Mr. KEYSE,

*Opposite Fetter-Lane, Fleet-Street,*

- 84 A fruit-piece.

Mr. LAMBORN,

*Cambridge,*

- 85 Three miniatures,

- No. Mr. THOMAS LAW RANSON,  
*Great Russel-Street, Bloomsbury,*
- 86 Portrait of a gentleman, three quarters,  
Ditto ditto.
- 87 Mr. WILLIAM LAW RANSON,  
*Great Russel-Street, Bloomsbury,*
- 88 Head of a gentleman in crayons.  
Mr. LEAKE,  
*At Mr. Baker's, King-Street, Covent-Garden,*
- 89 Portrait of a gentleman, half length.  
Mr. BENJAMIN LENS,  
*At a Peruke Maker's, Jermyn-Street,*
- 90 Miniature of a gentleman.  
Mr. LOWE,  
*Wardour-Street,*
- 91 Miniature of a gentleman.  
Mr. MARCHI,  
*At Mr. Maberly's, Maiden-Lane, Covent-Garden,*
- 92 Portrait of a gentleman, kit-cat,  
Mr. MARTIN,  
*Opposite Poland-Street, Oxford-Road,*
- 93 Head of a gentleman.  
Mr. MAUCOURT,  
*Broad-Street, Carnaby-Market,*
- 94 A gentleman half length,  
95 Ditto in miniature.  
Mr. JOHN MILLER,  
*Maiden-Lane, Covent-Garden,*
- 96 A morning with the dew rising,  
97 A mill near Oxford,  
98 A gypfy telling fortunes to some quakers,  
99 The entrance of a village in Oxfordshire.  
Mr. MORELAND,  
*Haymarket.*
- 100 A lady reading by a paper shade.  
Mr. MORTIMER,  
*At Mr. Moran's, great Piazza, Covent-Garden.*
- 101 A conversation,  
1 2 Its companion.



No.

Miss M O S E R,  
Craven-Buildings.

103 A piece of flowers in water colours.

Mr. MUSSARD,

*At Mr. Burner's, Corner of Panton-Street.*

†103 A miniature of a gentleman.

Mr. O'NEAL,

*Corner of Oxford-Road,*

104 Two miniatures.

Mr. NELSON,

*At Mr. Turner's, St. Martin's-Lane,*

105 \* A view near Westgate, Canterbury,

106 \* Ditto at Buckland, near Dover,

107 Ditto at Harbledown, near Canterbury.

Mr. NIXON,

*At Mr. Maberly's, Maiden-Lane, Covent-Garden.*

108 Portrait of a gentleman in the Vandyke dress, in miniature.

Mr. O R A M.

*At the Golden Griffin, Long-Acre,*

109 A landscape half length,

110 Ditto smaller,

111 Ditto a sunset.

Mrs. DU PARC,

*At Mr. Williamfon's, Princes Street, Leicester-Fields,*

112 Portrait of a lady in crayons,

113 Ditto of a gentleman ditto,

114 Ditto of a child ditto.

Mr. PATON,

*Wardour-Street,*

115 The engagement between his Majesty's ship, Experiment, Sir John Strachan, and Telamaque, Chevelier de Counterpon, commander in chief of a squadron, on his way to join it, and finished by repulsing the enemy in boarding, and afterwards, boarding and taking the Telemaque,

116 An Italian sea-port moon light.

Mr. PARRY,

*At Mr. Reynolds',*

117 Portrait of a gentleman, three quarters.

D

No.

Mr. PAXTON,

*Rome.*

- 118 Samson in distress, from the first speech of the chorus in Milton's Samson Agonistes.

Mr. PAYNE,

*King-Street, Golden-Square.*

- 119 Macbeth meeting the witches on the heath.

Mr. PETERS,

*Tavistock-Row, Covent-Garden,*

- 120 A Florentine lady in the Tuscan dress,

- 121 A lady in the Pisan dress,

- 122 A young gentleman, three quarters.

Mr. PETHER,

*Poland-Street, Carnaby-Market,*

- 123 Two miniatures, a lady and gentleman.

Mr. R. E. PINE,

*St. Martin's-Lane,*

- 124 Portrait of a gentleman, whole length,

- 125 Ditto of a lady, half length,

- 126 Ditto of a young lady, three quarters.

Mr. S. PINE.

*Leicester-Street, Leicester-Fields.*

- 127 Four miniatures.

Mr. PLOT,

*St. James's Place,*

- 128 A Frame with five miniatures,

- 129 Miniature of a child.

Mr. PRATT,

*Castle-Street, Leicester-Fields.*

- 130 The American school,

Mr. PUGH,

*At Mr. Selth's, Great Piazza.*

- 131 A landscape, with banditti,

Mr. R. PYLE.

- 132 Two small half lengths of a gentleman and lady,

- 133 A small ditto of a gentleman.

No.

Mr. R A L P H,  
*Knightsbridge.*

134 A moonlight.

Miss R E A D.  
*St. James's Place.*

135 Portrait of a young lady in crayons.

Mr. R E Y N O L D S,  
*Leicester Fields,*

136 A lady whole length,

137 A general officer ditto,

138 An officer half length,

139 An artist and his son ditto.

Mr. R I C H A R D S,  
*Greek-Street, Soho,*

140 \* A view of the ruins of Corfe-Castle, in Dorsetshire,

141 Ditto of Netley-Abby, near Southampton,

142 \* Ditto of the falcon leap at Leixlip, Ireland,

143 A landscape and figures,

144 Its companion,

Mr. R O O K E R, Jun.  
*Queen-Street, Lincoln's-Inn Fields.*

145 A view of the horse guards, in water-colours.

Mr. P. S A N D B Y,  
*Poland Street,*

\* 146 A view on the north-side of the Terrace at Windsor.

Mr. S A N G A R,  
*Litchfield-Street,*

147 A landscape, the story Arcas going to kill Calisto, whom Juno had transformed to a bear.

Mr. J. S. S C H A A K,  
*College-Street, Westminster,*

148 Portraits of a lady and gentleman in the Vandyke dress, whole length.

Mr. S C O U L E R,  
*Great Newport-Street,*

149 Portrait of a young gentleman in miniature.



No.

Mr. J. SEATON,

*Bath,*

- 150 A lady and child, half length,  
 151 Mrs. Lessingham in the character of Lady Dainty in the  
     Double Gallant,  
 152 Portrait of a gentleman, three quarters.  
     Mr. S E R R E S,  
     *Warwick-Street,*
- 153 A storm,  
 154 A fog, with a view of Calshot-Castle, the isle of Wight at a  
     distance,  
 155 A shipwreck, with a view of Freshwater Bay on the back  
     of the isle of Wight.  
     Mr. S E V E R N,  
 156 A portrait of a gentleman, three quarters.  
     Mr. S H A W,  
     *Maddox-Street, Hanover-Square,*
- 157 Martin's Arabian,  
 158 Dead Game.  
     Mr. S H E R L O C K.  
     *Church-Street, St. Ann's.*
- 159 A small whole length.  
     Mr. S M A R T,  
     *Berner's Street, Oxford Road.*
- 160 A miniature of a lady in water colours.  
     Mr. S O L D I,  
     *Piccadilly,*
- 161 Portrait of a young gentleman.  
     Mr. S P I C E R,  
     *At Mr. Crasbley's, Long-Acre,*
- 162 Portrait of a gentleman in miniature.  
     Mr. S T U B B S,  
     *Somerfet-Street,*
- 163 Brood mares,  
 164 \* A lion and flag,  
 165 Two hunters, with the portrait of a gentleman and dog,  
 166 An Arabian horse.

Mr.

No.

Mr. SULLIVAN,

*At the Golden Lion, St. Alban's-Street,*

167 Portrait of a lady in miniature.

Mr. SWAINE,

*The upper End of Stretton-Ground, Westminster,*

168 Fresh gale, landscape, and shipping,

169 Moonlight ditto.

Mr. JOHN TAYLOR,

*Strand.*

170 A lady's head in miniature.

Mr. THOMSON,

*Warwick-Court, Holbourn,*

171 A Nobleman, whole length,

172 A gentleman, three quarters.

Mrs. MARY TICHBURN,

†172 A portrait in crayons.

Miss TODDERICK,

*Next door to the Gardens, Mary bone,*

173 Two miniatures of ladies.

Mr. TOMKINS,

*Little St. Martin's Lane,*

174 \* A jay's nest, turtle and butterflies,

175 \* A piece of cattle,

176 View up the serpentine river, Hyde Park.

Mr. WALE,

*Little-Court, Castle-street,*177 Seleucus giving his wife Stratonice to his son Antiochus,  
a sketch.

Mr. WEBB,

*St. Martin's-Lane,*

178 A piece of flowers.

Mr. WEST,

*Castle-Street, Leicester-Fields,*

179 The continence of Scipio,

180 Pylades and Orestes, its companion,

E

- No.  
 181 Cymon and Iphigenia,  
 182 Diana and Endymion, its companion,  
 183 Two young ladies at play.  
 Mr. WHEATLY,  
*Duke's Court, Bow-Street,*  
 184 Miniature of a gentleman.  
 Mr. WILDING,  
*Sutton Street, Soho,*  
 185 Two miniatures,  
 Mr. WILLIAMS,  
*Orchard-Street, Oxford Road,*  
 186 The water-fall at Aber in North-Wales,  
 187 \* A small landscape,  
 188 \* Winter driving away Autumn.  
 Mr. R. WILSON,  
*Great Piazza,*  
 \*189 North west view of Snowden and its environs,  
 \*190 Carnarvon castle,  
 191 Banks of the Tiber,  
 192 A landscape and figures.  
 Mr. RICHARD WRIGHT,  
*Orange Court, Leicesters Fields,*  
 193 Sun-set a fresh breeze,  
 194 A fresh gale.  
 Mr. JOSEPH WRIGHT,  
*At Mr. Ansell's, Carver, Margaret-Street, Cavendish-Square,*  
 195 A philosopher giving that lecture on the Orrery, in which a  
 lamp is put in the place of the sun,  
 196 A portrait of a lady, whole length,  
 197 Head of a gentleman,  
 Mr. ZAFFANI J.  
*Portugal-Row, Lincoln's Inn-Fields,*  
 198 Mr. Garrick in the character of Lord Chalkstone,  
 199 The miser in the same entertainment.



SCULPTURES and MODELS.

No.

Mr. BROWNE.

*At Mr. Rusb's, Porter Street.*

200

A

Head of Ganymede.

Mr. BURCH.

*Warwick Street, Charing Cross.*

201

A head of Apollo, from the statue in the duke of Richmond's gallery.

202

A model in wax.

Mr. CARLINI.

*Dean Street, Soho.*

203

A general, a model.

Mr. COLLINS.

*Channel Row, Westminster.*

204

Two tablets, the fable of the fox that had lost his tail.

Mr. GOSSETT.

*Berwick-Street.*

205

Lord Camden, a model in wax.

Mr. HAYWARD.

*Piccadilly.*

206

A basso-relievo of boys.

Mr. HILL.

*Long Acre.*

207

Alexander refusing the water, a basso relievo.

Mr. HOLM.

*Princess Street, Cavendish Square.*

208

A bust of Oliver Cromwell, from the original mask.

Mr. MARCHANT.

*At Mr. March's, without Temple Bar.*

209

Minerva and the Apollo Belvidere.

Mr. MIDDLETON.

210

An Elephant, a cast of a model, designed for a bronze.

No:

Mr. PARBURY.

*Salisbury Court.*

- 211 A model in wax, of a medallion of his Majesty ; reverse,  
Minerva consuming the implements of war.  
212 Ditto Africa.

Mr. CHRISTOPHER SEATON.

*Suffolk Street.*

- 213 A small frame with emblematic figures,  
Mr. SMITH.

*Bath.*

*At the Raven and Anchor, Drury Lane.*

- 214 A model of the duke of Newcastle, in colour'd wax,  
215 Ditto of a young lady, for a ring.  
216 Ditto of a gentleman.  
217 Ditto of a lady.

Mr. TYLER.

*Vine Street, Piccadilly.*

- 218 A model of the Thames, with his commercial attributes.

Mr. WILLEMS.

*Chelsea.*

- 219 Sincerity, a model.

Mr. WILTON, Sculptor to his Majesty.

*Portland Street, Cavendish Square.*

- 220 Bust of a gentleman in marble,  
221 Ditto of Oliver Cromwell, from the noted cast of his face,  
preserved in the Great Duke's gallery at Florence.

Mr. YEO.

*Engraver of his Majesty's mint, in the Tower.*

- 222 A cast in plaister, of a die for a crown-piece.

# DESIGNS in ARCHITECTURE, DRAWINGS and ENGRAVINGS.

- No. Mr. BALDWIN, *Bridge-Office, Black-Fryars,*  
223 A Perspective view of *Holkham-Hall* in *Norfolk,*  
Mr. BANNERMAN, *Fountain Court, Strand,*  
224 A print from *Le Nain*, a Dutch dance,  
225 The death of *St. Joseph* from *Velasquez.*  
Mr. BARTOLOZZI.  
*At Mr. Burgess's, Warwick-street,*  
226 The circumcision from *Guerchino,*  
227 A sleeping cupid, a drawing.  
Mr. BONNEAU, *King-street, St. Ann's,*  
228 A library in perspective, and two small landscapes.  
Mr. BOYDEL, *Cheapside,*  
229 Jason, a proof print from *S. Rosa.*  
Mr. BURFORD.  
*At the Golden Head, Chapel-Street, Westminster,*  
230 Two drawings, pointers and pheasants, harriers, starting a hare  
Mr. BURGESS, *Duke-Street, Lincoln's Inn-Fields,*  
231 A drawing of *Achilles* after *rembrant.*  
Mr. BYRNE, *At the Reverend Mr. Jacob's, Long-Acre,*  
232 A view of *Carnarvon-Castle*, after *Mr. Wilson.*  
Mr. CANNOT, *Chapel-Street, Sobo,*  
233 A moderate gale from *Bachuisen,*  
234 The bridge over the *Taaf*, in *Glamorganshire:*  
Mr. THOMAS CHAMBERS, *Greek-Street, Sobo,*  
235 *St. Martin* dividing his cloak from *Rubens.*  
Mr. JOHN CARTER, *Hyde-Park-Corner.*  
236 Section of a room,  
Mr. COZENS, *Leicester-Street, Leicester-Fields,*  
237 Two large landscapes in brown,  
238 Four small ditto in ditto.  
Mr. CRUNDEN, *Bishop's-Court, Chancery-Lane,*  
239 Plan and elevation of a villa.  
RICHARD DALTON, Esq; *St. James's Palace.*  
240 An Egyptian dancing girl, a drawing,



- No. Mr. DARLY, *Castle-Street, Leicester-Fields,*  
 241 Front of the mansion-house,  
 242 Section of ditto from a drawing of Mr. Dance.  
 Mr. JOHN DIXON, *Spur-Street, Leicester-Fields,*  
 243 Metzontinto of Mr. Kirby, from Mr. Gainsborough,  
 244 Ditto a boy, from F. Halls.  
 Mr. ELLIOT, *Church-Street, St. Ann's,*  
 245 A print from Rosa of Tivoli.  
 Mr. FARRINGTON, *At Mr. Wilson's,*  
 246 A drawing in black chalk.  
 Mr. GANDON, *at Mrs. Merciers, Windmill Street.*  
 247 Plan and elevation of a villa.  
 Mr. GRESSE.  
 248 A drawing from Dominichino.  
 Mr. VALENTINE GREEN.  
*Queen Square, Westminster.*  
 249 A metzotinto, from Tenier's.  
 250 A ditto unfinish'd, from Mr. Kettle.  
 Mr. GRIGNION, *James Street, Covent Garden.*  
 251 Frontispiece intended for Hudibras.  
 Mr. B. GREEN.  
 252 Two metzotinto of flowers.  
 Mr. GODFREY.  
*At Mr. Morpew's, Wild Street, Lincoln's-Inn Fields.*  
 253 A sea-piece, from Brooking.  
 254 A storm, it's companion, from Monamy.  
 Mr. GWYNN, *Little Court, Castle Street.*  
 255 A drawing, shewing what is proposed for finishing the east end  
 of St. Paul's, the historical part by Mr. Wale.  
 Mr. HAKEWELL, *Cross Street, Golden Square.*  
 256 A drawing of dead game, in water colours, after nature.  
 Mr. HALL, *Bentink Street, Soho.*  
 257 Dr. Harvey, from Cornelius Johnson.  
 Mr. LAMBORN, *Cambridge.*  
 258 A view of Trinity college, bridge, library, &c.  
 Mr. LIART, *Compton Street, Soho.*  
 259 A proof print, from P. de Cortona.  
 Mr. MALTON, *Strand.*  
 260 A drawing of St. Stephen's Walbrook.

No.

Mr. MARCHI,

*At Mr. Maberly's, Maiden Lane, Covent Garden.*

261 A proof in metzotinto from Spagnolet.

Mr. MARTIN, *Oxford Road.*

262 A metzotinto of Rousseau after Mr. Ramsay.

263 An etching after Cuyp,

264 Its companion.

Mr. MAZELL.

*At No. 6. Windmill-Street, Tottenham Court Road.*

265 A sea-piece, from Brooking.

Mr. T. MILLER, *at Bishop Blaise, Long Acre.*

266 The east front of Sandbeck in Yorkshire.

267 Section of Gosforth, from east to west.

Mr. J. MILLER.

268 The continence of Scipio, after Vandyke.

Mr. PAINE, *Salisbury Street, Strand.*

269 Plan of a nobleman's house, now building in the country.

270 South front of ditto.

271 North front of ditto, already built.

272 Section through ditto, from north to south.

Mr. REYNOLDS, *at Perin's, near St. Clement's church.*

273 Proof print of a landscape, from C. Lorraine.

Mr. BERNARD PAUL.

*At Mr. Arnesie's, Warwick Street, Golden Square.*

274 A gentleman and lady, drawing.

Mr. L. PAUL, *at ditto.*

275 Head of a lady, ditto.

Mr. PETHER, *Poland Street.*

276 Proof print, from Rembrante

Mr. RAVENET, *Bentick buildings, Soho.*

277 The virgin and child, from Guido.

Mr. RICHARDSON.

*Near the riding house King Street, Golden Square.*

278 Section of a house for a person of quality.

Mr. ROGERS.

*At Mr. Wilson's, in Ogle Street, near Portland Chapel.*

279 Plan and elevation of a design for a temple.

Mr. STEVENS, *at Mr. Chamber's.*

280 A general plan of a town mansion for a person of distinction.

281 The front elevation of ditto.

282 Section through the center of ditto.

283 Section through the front rooms of ditto.

- 284 Mr. ISAAC TAYLOR, *Holles Street, Clare Market.*  
Frontispiece and vignette to *Daphne and Amintor*,  
An emblematical subject.
- 285 Mr. WILLIAM TAYLOR, *Hyde-Park-Corner,*  
A sectional view of the intended chapel for the magdalen, from  
a design of R. Dingley, Esq;
- 287 Mr. VIVAREZ, *Great Newport-Street;*  
Two landscapes from C. Lorrain.
- 288 Mr. WATTS, *Laurence Poultney-Lane, Cannon-Street,*  
Satyrs after S. Rosa.
- 289 Mr. WHITE, *At Mr. Medley's, King-Street, St. Ann's,*  
A piece of architecture.
- Messrs. WOOLLETT and BROWNE,  
*Long's-Court, Leicester-Fields.*
- 290 Celadon and Amilia from Mr. Wilson, *vide Thompson's Seasons.*
- 291 A proof print from Cornelius du Saart, an etching.

#### TEMPORARY EXHIBITIONS.

- 292 A Coloured drawing. By Mr. Vanderlop, jun.
- 293 A landscape. By Copp W.
- 294 A piece of flowers, } By Mr. William Webb  
295 Insects, } of Throgmorton Street.  
296 A mouse. }
- 297 Tigranis taken prisoner by C. } imploring } By Mrs. Hoare.  
the lives of his father and family, a drawing, }
- 298 The north view of Newbery in Bedford } By a gentleman.  
299 A view in a gentleman's park in ditto. }
- 300 An imitation of auricula, } By Miss Smith of Bath.  
301 Ditto of butterflies. }
- 302 A general view of Netley Abby. }  
303 The east window, } By George Keate, Esq;  
304 The west window, }  
305 The cross aisle. }
- 306 Two views of Netley Abby. }  
307 An old man playing on the vielle to } By Miss Gardiner.  
children. }
- 309 Two views from nature. By Mr. Theo. Forrest.
- 310 Two pictures in miniature. By Miss Trant.
- 311 A landscape, a drawing. By a lady.
- 312 An old man's head after Rembrandt } By Capt. Bailie.  
313 A Dutch company after Ostade, }
- 314 An historical picture in needle work. By a lady.
- 315 A drawing. By a young gentleman.



A

# CRITICAL REVIEW

OF THE

PAINTINGS, SCULPTURES, DESIGNS IN  
ARCHITECTURE, MODELS, ENGRAVINGS,  
METZOTINTOS, DRAWINGS, &c.

Exhibited at the GREAT ROOM,  
In SPRING-GARDENS, CHARING-CROSS.

Intended as

A Companion to those whose Inquiries after Genius  
and Merit would be led to view their Works.

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By an IMPARTIAL GUIDE.

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L O N D O N:

Printed for the Author, and sold by J. KNOX, near  
Southampton-Street, in the Strand. MDCCCLXVII.

[Price One Shilling.]

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311	A landscape, a drawing. By a lady.
312	An old man's head after Rembrant } By Capt. Bailie.
313	A Dutch company after Ostade,
314	An historical picture in needle work. By a lady.
315	A drawing. By a young gentleman.

## INTRODUCTION.

**T**HE author of the following short Remarks on the Exhibition has adopted to himself this candid system to work upon, which he flatters himself will not be prejudicial or offensive to any of the masters whose works he is about to direct the spectators to examine and contemplate upon.

He will, as far as in him lies, make choice of the most finished pieces of art for his reader's inspection, instruction, and entertainment: from which subjects he will derive to them whatever is peculiarly excellent, or generally fine. This will at once answer the end of informing the more injudicious eye; be agreeable to the real judge of the fine arts; and of consequence, satisfactory to the several artists so selected out.

Those pieces which the author passes without remark are left to the discretion of every private opinion. He cannot then be accused of being either captious or ill-natur'd. As it is harder to discover a beauty than a fault, he is alike exempt from idleness or indifference.

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Such is the plan. It is with a great degree of pain, the author finds himself under the necessity of haste to finish his observations, which he is but too conscious must be the parent of error.

The confusion occasioned by a continually crowded company, will atone for whatever particular merit he may be unhappily hindered from pointing out in the course of his examination.

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311	A landscape, a drawing. By a lady.
312	An old man's head after Rembrant. } By Capt. Bailie.
313	A Dutch company after Ostade,
314	An historical picture in needle work. By a lady.
315	A drawing. By a young gentleman.

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CRITICAL REVIEW

OF THE

Paintings, Sculptures, &c.

- N<sup>o</sup>
- 2 **A** View in Crefwell-Craggs; Nottinghamshire, with a water-fall.
- 3 Ditto of Roch-Abbey.
- 4 A moonlight, with the effect of a mist, a study from nature.

The management of the two first of these pieces is very masterly: the trees highly wrought up; and the romantic prospects are warmed with that profound harmony that is natural to such situations. Great justice is done to the subjects, and great honour to the artist. The moonlight picture is without exception the most noble production of modern painting. The ingenious disposition of the rising mist adds greatly to its perfection. The subject is natural and easy; and yet carries that dignity in its force that wraps the attentive mind in a pleasing melancholy stillness. This I take to be the effect which ought to be produced on viewing a night-scene of this cast.

- 5 Two small whole lengths, a gentleman and his son.
- 6 Portrait of a gentleman, half length.

The figures of the first are well drawn and well-disposed, but this artist, like most others in the portrait study, has paid little regard to the management of his trees, and thereby has forfeited harmony in his back ground. — The portrait of the other is well drawn, and has great merit.

II Portrait

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311	A landscape, a drawing. By a lady.
312	An old man's head after Rembrandt
313	A Dutch company after Ostade,
314	An historical picture in needle work. By a lady.
315	A drawing. By a young gentleman.

- 11 Portrait of a gentleman, three quarters.  
This is well drawn, and coloured with judgment.
- 14 A conversation.  
The figures are well drawn and grouped; the faces very highly finished; and the likenesses very strongly marked. There is a great spirit and warmth through the whole of this picture. The relief is rather forced, but tells very well.
- 23 Portrait of a gentleman, half length.  
The character of the face is very pleasing; and is well drawn, spirited, and mark'd; the disposition is easy and natural; the whole is well relieved, and has a good harmony.
- 29 Portrait of a general, half length.
- 31 A family in conversation.  
In the first, this artist seems to have had his eye upon that exquisite half-length officer in the last exhibition, painted by Mr. Reynolds: he is to be commended for his imitation of it, both as to his choice and execution. There is great force in the disposition of this figure, it carries with it an air of lively action; and is well relieved.—The composition of the next is warm; the figures well drawn; the faces neatly finished; there is a pretty manner in the disposition of the lady's head who plays on the guittar. The sky is unequal to the rest of the execution.
- 32 Portrait from life of her majesty, with the princess royal, in crayons.
- 33 Portrait of a gentleman in ditto.
- 34 A child's head in ditto.
- 35 A lady, whole length.
- 36 A gentleman, kitcat.
- 37 A young lady, three quarters.  
This gentleman has arrived to such a degree of perfection in Crayon painting, that to say his pieces are the best that ever appeared of that species, is little addition to his fame for that excellence. To this I have the pleasure to add, that in the first of these pieces, the delicacy of the composition in general, and the disposition of its particular parts are such, that



fix a dignity void of austerity in the noble character it represents. I congratulate him on his having so happily entered into the spirit and native amiableness of the great original he drew from. Who is it that can look on that gently lifted hand that prays a silence, where a nod would command it, and not be fixed with awe and admiration at so near an approach to real action? From this pleasing subject how agreeable is the transition to one that contests for our esteem by the united powers of sleeping innocence and beauty? the drawing is masterly and just; the colouring easy; the drapery free; and the whole a finished piece of art. — The two other Crayon pieces are well drawn; and have great spirit. — The whole length lady in oil, is elegantly disposed; well drawn; easy of attitude; warm in colour; spirited in the face; and well relieved; the foot is brought from the step with great force. — The kitcat picture of the gentleman has great merit, and the young lady particularly so; and the folding of the drapery is very beautiful.

- 38 Two miniatures of ladies, in water colours.  
Extremely well done; the drawing is minutely just, and the dispositions pleasing; the faces are most judiciously touch'd.
- 39 Two old heads in miniature.  
Strongly mark'd, well drawn; and have great merit.
- 40 A view of Aisgarthfoss, near Swinnewite, Yorkshire.
- 41 Part of Eastby-Abbey, near Richmond in Yorkshire.  
The trees are well kept; the foregrounds rich; and both have sufficient merit to command respect.
- 42 Portrait of a gentleman, kitcat.
- 43 Timon of Athens, from Shakespeare; act 4, scene 4.  
The first as a portrait is well marked; well drawn; and finished with great spirit. The next, as a piece of history, has all the warmth and fire of the passions consequent to the circumstances of the several parties concerned: in that of Timon more particularly. The man

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311	A landscape, a drawing. By a lady.
312	An old man's head after Rembrant
313	A Dutch company after Ostade,
314	An historical picture in needle work. By a lady.
315	A drawing. By a young gentleman.

man on the foreground is a highly finished figure. The women are delicately and yet spiritedly touch'd. The composition is forcible, and altogether compleat. The muscles of the left leg of Timon are distended rather too much next the knee.

48 Portrait of his excellency the Tripoline ambassador in miniature.

49 Ditto of a young gentleman.  
Both very well done.

51 Æneas meets Venus in the wood in the shape of a huntress.

This meeting is oddly expressed; Venus indeed turns her head towards Æneas, but walks from him, and he follows:—the figures are heavy and ill drawn; have little force, and as small merit.

53 Portrait of Peter the Wild Boy.

55 Ditto a lady.

The composition of the first is wild, as it should be; but the disposition of the figure is too tame: it is well drawn, and has merit. The next is pretty; in good taste; good drawing, and easily disposed.

58 Portrait of a lady, whole length.

59 Ditto of a nobleman, ditto.

60 Ditto of a gentleman, ditto,

61 A landscape and figures.

The first is an amazing fine picture: so sweet an harmony subsists in it, it cannot be too much admired. The clear-obscure is finely rul'd; the oppositions just, and gradual; the drawing minutely exact; and the attitude easy and free. This piece reflects singular honour on its ingenious author. The face of the second is finely wrought; the figure well drawn; but the necessary decorations have cast a kind of damp upon the will of the artist, that has sunk a part of its force. The sky is rather too full of small parts. In the third, is a visible freedom; where the genius of this gentleman has prevailed over form, and shines more bright. There is great ease, propriety and

and freedom in this figure. The dog is well done; and the whole highly finished. The landscape is very rich; the group of figures delightfully managed, and the horses well drawn. The distant hill is one tint too dark. The whole has a fine eye.

- 68 A nobleman and his secretary, a conversation.

The faces are very well done; and the composition is natural.

- 70 Cymon and Iphigenia.

- 71 Abraham offering Isaac.

There is great force and expression in the disposition of these pieces.

- 74 Portrait of her majesty in miniature, painted from the life.

- 75 Ditto an old man, ditto.

- 76 Ditto a lady, ditto.

Three of the most excellent productions of the kind. The old man's head is most amazingly fine. The colouring is exquisitely laid; the drawing masterly performed; and the draperies folded with the highest elegance.

- 78 Portrait of a lady, whole length.

Very heavy; and has no force: the sky is good, but not for such a figure.

- 83 A lady in the character of Juno, whole length.

- 84 An officer ditto.

- 85 Portrait of a child.

The lady is well drawn; the drapery fine, and well folded; the attitude easy; the carriage is very rich; the peacock well plac'd and coloured; a good harmony runs through all of it; the sky well painted; and a good relief prevails in every part of it. It may be looked upon as one of the best of this artist's productions; and indeed it does him great honour. The officer has great ease in his position, except in his arm, which is raised too high to be long supported so without pain; and thereby forfeits all pretension to rest. The face is well coloured; the back ground is rich and bold; but the distance is pimpled. It is observable in the works of this artist,

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315	A drawing. By a young gentleman.

that a sameness prevails in his faces, and his compositions; his reliefs being always very near, and strong; and his distances dropp'd in the corner of his piece, and often so low that they are in danger of falling out. But he who paints a face tolerably assumes an affected indifference about the other parts of his picture. The child is done with great freedom, taste, and elegance: and is judiciously colour'd.

86 An evening view of Kew ferry.

There is great spirit, and a deal of nature in this piece; but the evening is rather too suddenly darkened.

88 A conversation.

Better held at White-Conduit-House, than Spring-Gardens.

95 The temple of Concord at Rome.

96 View of Tivoli.

97 Ditto, near Naples.

98 Ditto, with an ancient villa at Tivoli.

All very well executed; full, and warmly coloured.

99 Portrait of Dr. Franklin, half length.

A great likeness; and is very well done. There is great force in the opposition of the colours, that renders it very striking.

104 A landscape, with two foxes.

105 Ditto, with a paper-mill.

These are done with some spirit, and have a good eye; the large tree in the first is well finished; so is the water in the other.

107 An historical picture.

108 A conversation.

The history-piece displays a force of lively invention in this artist, as the justness of his drawing shews him qualified in those principal points to pursue this noble department in the admirable art of painting, with much honour to his laudable attempts. In this production before us there is a vast diversity of action; a store of fine colouring, light and easy; attitudes well varied, and subject enough for delight and entertainment. Go on, Sir! and prosper.

prosper. In the conversation there is that harmony of colouring that eases the eye of the fierce glare too often found in pieces of this stamp. This is a specimen of unaffected art; where nothing is hard or forced; and well worth examining. The faces are very well coloured, marked, and drawn.

- 109 A watch-case painted in enamel, Sylvius and Dorinda from Pastor Fido.

Very neat and well touch'd.

- 110 Two flower pieces in water-colours.

Well grouped, and well contrasted; the colouring is very clear, free and fine. I don't remember to have seen better flowers.

- 111 View near Canterbury.

- 112 Ditto near Dover, its companion.

- 113 Ditto of Harbledown near Canterbury.

- 114 Ditto of Barton mill, near ditto.

All very well executed.

- 115 Portrait of a gentleman, three quarters.

Well drawn, well colour'd; and is a good picture.

- 116 A conversation in miniature.

Well disposed, composed, colour'd, and drawn; the likenesses are very well preserved.

- 117 Two small whole lengths in one picture.

Very well painted, and void of affectation. The drawing is particularly exact.

- 118 A nobleman's yacht in a light wind.

- 119 Ditto in a fresh gale.

- 120 View of Rochester by moon-light.

- 121 An engagement between the English and Spanish fleets in 1718.

The management of the shipping, and the water, seems in all those pieces to be thoroughly understood. The moon-light view of Rochester is very pleasing; and is with the others, highly finished.

- 124 A landscape.

Well painted.

- 125 The husbandman's return from work.

There is so much of Nature in this piece that even the uninformed spectator can tell himself

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 311 A landscape, a drawing. By a lady.  
 312 An old man's head after Rembrant } By Capt; Bailie.  
 313 A Dutch company after Ostade,  
 314 An historical picture in needle work. By a lady.  
 315 A drawing. By a young gentleman.

the story throughout. The drawing is correct; the colouring warm; the composition is without force; and the thought of retaining so near an affinity in the likenesses, was not unworthy the notice of this meritorious artist. He has given such a glow of happiness thro' this rural piece, that had the celebrated Mr. Gray been an eye witness to so much felicity, on his being removed from it, he might then complain, if possible, in more sensible terms than those in which he represents the sorrow of rustic families after the demise of their honest husbands and fathers, thus,

For them no more the blazing hearth shall burn;  
 Or busy housewife ply her evening care,  
 No children run to lift the fire's return,  
 Or climb his knee, the envy'd kiss to share,

Gray's Elegy.

126 Portrait of a lady, whole length.

This is very indifferent: void of taste, colouring, or composition.

127 A family picture.

The father, and the daughter, who stands leaning on the chair are the best figures of this large piece. Sir Richard Steele says, that a great book is a great evil; and gives this reason for his assertion. In the course of so large a work as the writing a folio book the author has his nodding places; and if he does not really fall asleep he can scarce tell what he is about. Therefore the larger the book, the more naps are taken; and which, when collected, amount to no small bundle of absurdity. I wish I could prevail on myself to hope this rule would not hold good in painting.

128 A frame with three miniatures.

All well executed; and neatly finished.

131 View from Pepper-Alley stairs.

132 Ditto from the Old Swan.

Both done in a bold and expressive stile. The choice of the points of view are very happy.

133 A head of Mr. Ferguson the astronomer, in oil.

134 A child drawing, in Crayons.

They



They do honour to the ingenious lady who thus offers them to view; they are well colour'd and drawn.

136 A landscape, with ruins.

137 Ditto.

These are very well done; the trees well kept, reliev'd, and freely branch'd. The buildings are well touch'd, and have a good harmony.

138 Portrait of a gentleman, half length.

An exceeding good face, highly finished and correctly drawn. There is a good tone in the colouring.

139 The return of a fleet into Plymouth with a prize.

Well disposed, rich, and warmly colour'd.

140 Colts at play.

So did the painter; and with great spirit. There is great fire and life in the action of these beasts. The parts are finely touch'd; and a masterly pencil is to be found thro' the whole of it.

145 Eight miniatures.

And all good. There is great elegance in the disposition of every one of them. Extremely well coloured and drawn.

154 View of part of a lake of eight thousand acres.

155 View of a water-fall fifty feet high from the hermitage in the Duke of Athol's gardens at Dunkeld.

They are very romantic, and are well painted; a little more force in the extrem lights of the water fall would help it. At present it is rather flat.

156 A nobleman on horseback.

157 Two gentlemen going a shooting, with a view of Cresswell Craggs taken on the spot.

The horses painted by this gentleman are equal to any ever done. Such is the accuracy in the proportions, and solidity in the swellings of the muscles, that he seems to tread hard upon the heels of Nature in perfection of symetry. The shooting piece is extremely fine. The building on the fore-ground is admirably touch'd; and the agreeably wild prospect is beautified by his judgment of distributing the effects of light and shadow.

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311. A landscape, a drawing. By a lady.  
312. An old man's head after Rembrandt. } By Capt. Bailie.  
313. A Dutch company after Ostade,  
314. An historical picture in needle work. By a lady.  
315. A drawing. By a young gentleman.

158. Three miniatures in water colours.  
Well done, and very highly finished.  
159. Portrait of a gentleman, three quarters.  
Well colour'd, but cramp'd in the forthshortening  
of the arm.  
164. View of Dumphail bridge in Scotland.  
Very well managed, but the sky is rather too  
heavy.  
168. Portrait of a lady, a miniature.  
Prettily painted.  
171. Venus relating to Adonis the story of Hippomenes  
and Otalanta.  
172. Jupiter and Semele.  
173. Pyrrhus when a child, brought to Glaucius king of  
Illyria for protection.  
174. The fright of Astyanax, its companion.  
175. Elisha restores to life the Shunamite's son.

In the works of this great man there is that concord  
united to the strength of his imaginations, that  
carries a continued chain of attraction along  
with it, that will not let the eye depart till it has  
received all the pleasures this noblest part of  
painting can give. We trace with wonder and  
delight the various modes of expression dele-  
gated from the principal to the most immaterial  
figure of his several pieces. Each bears a part in  
the story: No intruders are to be found: All  
are busy, and alive. To this, add the fire of  
expression; the differently agitated mind; the  
height of colouring; the justness of the  
drawing; and the grandeur of design, and  
and you'll see a British artist excel in this  
light, almost all the moderns; and equal ma-  
ny of the worthies of antiquity. In the first  
piece before us is a compact representation of  
female softness in the delivery of an affecting  
narration to be found in the admirable figure  
of Venus: A fond attention in that of Adonis.  
Strikingly disposed; significantly attended;  
and most surprisingly executed. In the se-  
cond is great dignity in the figure of Jupiter;  
inimitable execution in that of Semele; her  
position is lively; and the drawing masterly.  
The lightning has vast force, and is a fine  
relief

relief to the noble subject. The third is affectingly great; such an exuberance of spirit, and opposition of harmonizing colour, is scarce to be met with. The principal figures of this piece are finely touch'd and highly finished. The fourth is masterly disposed. The fear of the child, the pleasure of the father, the fondness of the mother, are finely heightened and strongly mark'd. There is vast dignity in the figure of Hector. The fifth is a striking subject, told with the utmost propriety. Elisha is a most venerable figure, and in a fine character; The boy is wonderfully touch'd, the face more particularly. The clear obscure of this is judiciously managed: The draperies flow easy and in fine breadths. In a word, to pay a due regard to the several excellencies of this great artist, will repay every examiner with added pleasure, and doubly recompence his trouble in searching after those beauties, which, with regret, I am obliged to leave unobserved.

178 View of Studley park, Yorkshire.

180 A large landscape, with Orlando and Oliver, vide the last scene of act 4th of Shakespear's As You like it.

These landscapes are well colour'd; and the action in this scene is well touch'd, and well expressed.

181 Portrait of a young lady, in the character of a vestal.

182 Ditto, in the character of a Sybil.

They are well express'd, and warmly colour'd; but the drapery is too heavy.

184 View from Moor park, toward Cassiobury, Watford, and St. Albans.

185 Landscape and figures.

The first is a very extensive prospect; which considered, is extremely well managed, not too confusedly, nor yet too particular; the distances are kept very warm and full. The fore-ground has great merit, the figures, and the tree particularly. The sky is well colour'd and has fine harmony. The next is well touch'd, and has great spirit. The water is particularly fine.

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311	A landscape, a drawing. By a lady.
312	An old man's head after Rembrant. } By Capt. Bailie.
313	A Dutch company after Ostade,
314	An historical picture in needle work. By a lady.
315	A drawing. By a young gentleman.

188 Portrait of a gentleman, whole length.

189 A small candle light.

190 Ditto, its companion.

The gentleman is very well drawn, well reliev'd and has great force. The shadowing of the legs is unnatural, being so very green. The candle lights are very excellent. The thought of the girl's dressing up a kitten was very humorous, and the candle behind the bladder shews great judgment in disposing the effects of the clear obscure. The figures are finely mark'd and well drawn. This artist has given great proofs of his skill in this kind of painting, and is indisputably very great in it.

191 The royal yacht under a press of sail, standing off a lee shore.

192 A man of war of 74 guns, with ships at a distance, taken in a squall of rain.

The first is very bold, and well touch'd; the water well done; and is well disposed. The next has great merit and has a natural gout.

194 A scene in Love in a Village.

195 A family.

The scene is the 6th of the first act of that piece: Justice Woodcock, Hawthorn, and Hodge are the admirable characters this facetious artist has chosen to draw. The likenesses, altho' distended by the different passions placed upon them, are yet strikingly kept. Woodcock is extremely well executed; but to single out any particular figure or part of this gentleman's works is to be partial to the rest; for he is so very correct, so very natural, and so very expressive in his performances, that one part cannot claim precedence of another, any other than that the principal object must be view'd first, and so on thro' all his admirable pieces. The husband and father of the family is an inimitable figure: the actions are well chosen, and the faces well finished. The dog is done with great force and spirit; the hue of this piece is very warm and mellow.

196 Macbeth meeting the witches.

197 Jacob's journey.

The

The first of these, is designed with the utmost propriety; Macbeth has vast dignity in his gesture and deportment. The witches have all that terrible appearance and force of expression as the most timorous and weak mind could form to itself of those imaginary beings: their attitudes and dispositions are well mark'd; the thought of the serpent on the stick was happy and significant. The general fear and consternation in the men, horses, and dog, carries with it great discernment in the artist, who has maintained the power of reason in the principal figures, and scatter'd the ideal tremour among the less discerning vulgar. The storm and lightning add all the horror requisite in those gloomy kind of supernatural scenes. There is great execution in this piece; well composed, and highly finished. The other piece is not equal to this, but has merit enough to deserve esteem. The subject in this was not so strikingly interesting.

# SCULPTURES and MODELS.

198 A cast in plaister from a gold plate, his Highness the Prince of Brunswick, in a Roman character, introduced by Britannia to the temple of Hymen.

200 Ditto the continence of Scipio.

These have great merit. The design of the first is rich, the figures well brought up, and in good keeping. That of the last has not so good a share of composition, but the figures are just and well expressed.

201 Sketch of a sacrifice.

Very expressive, and well aim'd.

202 Portrait of a lady an intaglio.

203 Figure of Mars, ditto.

The lady is better than Mars, and both very well done.

206 Portrait of a gentleman, a model in wax.

Very well executed; neat, and well mark'd.

209 Vertumnus and Pomona, a model in wax.

Well disposed, but the face of Pomona is left rough and gives her as old a look as the supposed old woman Vertumnus,

The back ground is very well.

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 311 A landscape, a drawing. By a lady.  
 312 An old man's head after Rembrant }  
 313 A Dutch company after Ostade, } By Capt. Bailie.  
 314 An historical picture in needle work. By a lady.  
 315 A drawing. By a young gentleman.

210 Two models in wax.

Very well executed.

212 Portrait of a lady in colour'd wax.

The face is very well done, but the dress appears stiff.

213 A bust of a gentleman.

Very well mark'd, but the left corner of the mouth is a little too high.

214 Bust of Lord Bacon, a model.

215 A marble bust of Lord Camden.

They are well executed, and with great freedom, strongly mark'd, and very bold. The likeness of Lord Camden is not very striking.

216 Proof in silver of a premium medal, given by the society of ancient music.

The design is unquestionably great and striking; well known, from the fertility of the invention so natural to the first disposer of it. The piece before us has great merit, and is correctly and clearly executed; a little more protuberance in some of the larger muscles of the principal figures will not be amiss.

#### DESIGNS in ARCHITECTURE, DRAWINGS and ENGRAVINGS.

217 Joseph interpreting the butler and baker's dreams; from Spagnolet.

218 A proof print from Guido.

The first has a boldness and an openness of graving; a squareness in the drawing which is very correct. A good colour, but the flesh rather harsh. The proof is very promising, and has sufficient scope left for the graver to work it to almost any effect.

219 A Drawing from a picture of Carracci, in his majesty's collection.

Exceedingly correct, soft, warm, and spirited. There is great expression in all the faces; the flesh of the sleeping child is delicately handled.

221 The finding of Cyrus: a print from Castiglione.

This has a good colour, as is in good drawing; but the stile of engraving is not masterly, tho' laboured.



- 222 St. John preaching in the wilderness: an etching  
from Salvator Rosa.

A most astonishing fine one: The cleanness of the strokes, and their natural direction and firmness, give us great assurance of a masterly piece; and a valuable acquisition to the store of the British excellencies in this laborious, intricate, and difficult species of the polite arts.

- 225 Peter and John healing the sick: from Bourdon.

The graving is bold and the drawing more correct than some of this artist's pieces; but the flesh wants more softness.

- 226 Plan of a fish-market to be erected upon the great canal at Gottenburgh.

- 227 Elevation of ditto.

The plan is well founded for utility; but seems to want a trifle in breadth to strengthen its solidity. The elevation will have a noble appearance, and the openness of its members will add beauty to its extent. This building on so singular a foundation will be a public ornament to the place, and an honour to the judicious projector of it.

- 229 Two drawings of landscape.

They have a pleasing effect.

- 233 Whole length of the Dutchess of Ancafter, from Mr. Reynolds.

This metzotinto as finely and clearly scraped; the drawing just, and has a good colour, excepting the back ground behind the head, which is somewhat too glaring. The off-skip of the shipping is very fine. This artist bids very fair to be very great in his profession.

- 234, 235 East and west view of Weymouth and Melcombe Regis, in Dorsetshire.

Very well done.

- 236 The story of Pyrrhus; a drawing from a picture of Mr. West.

Closely copied; very, just in drawing; a good hue of colour, with the exactest gradation of light and shadow, and has all the effect of the noble original, which you see in the same room, and which I have before given some account of.

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 311 A landscape, a drawing. By a lady.  
 312 An old man's head after Rembrant. } By Capt. Bailie.  
 313 A Dutch company after Ostade,  
 314 An historical picture in needle work. By a lady.  
 315 A drawing. By a young gentleman.

237 View of the inside of Durham cathedral.

The perspective, which in subjects of this nature is the grand rule for operation, is in the piece before us strictly attended to. The pillars are round, full, and firm. But the general gout of the clear obscure, which is another article of great consequence, in internal, or subteraneous views of buildings, vaults, &c. is here forfeited in some measure: but may easily be remedied. This piece does great credit to the artist's accuracy and judgment otherwise.

238 Portrait of a nobleman, a drawing.

239 Ditto of a lady, ditto.

In a pretty manner, well, and neatly done.

241 A mezzotinto from Mr. Reynolds.

This elegant picture is minutely copied; there is a fine harmony of colour subsisting thro' all of it. The drawing is just, and beautiful. The parts are spirited and round; and for once void of a multiplicity of engraved lines, too often found in the works of this ingenious artist. The piece before us may with justice be pronounced the best production of that gentleman's performance; and is equal, if not superior to any print of that kind ever yet published.

242 A design for a country palace.

The body of the building is very good. But the roundness on the tops of the wings gives it a heaviness that is disagreeable.

243 A proof print, from Cornelius du Sart.

Very promising; firm and open lines; well laid in.

244 A mezzotinto, from Mr. Stubbs.

The horses have great spirit and are well drawn; but Phaeton is not so well. There wants a more regular force, in the spring of the light.

245 Peter the wild boy, from Mr. Falconet.

This is closely copied; clearly, and freely scraped; in good drawing, and has all the effect of the original. An account of which I have before given, to which and the picture in the room, you are referred.

- 246 Pope Clement the ninth, from Carlo Maratti.  
The engraving bestowed on this stiff set subject is very fine: the face and hands exquisitely wrought; soft, delicate, and yet spirited. The dark parts of it have a strong firm line. The drawing is very just; it has a smart colour. This artist is very promising to shine distinguishedly in the list of engravers.
- 247 A drawing in chalk from the life.  
In a very pretty manner, and well drawn.
- 294 Noah's sacrifice, from Andrea Sacchi.  
Neat engraving; good drawing, and a good colour.
- 250 Dr. Hume, a metzotinto.  
Clearly scraped; good drawing; but nothing striking.
- 252 An aqua fortis proof, from Cuyp.  
Clear and open.
- 256 Four drawings in pen and ink.  
Well imitated, and have great spirit. Their greatest beauty is the justness of them.
- 258 Plan of the basement story of a house, built for a noble Lord in the county of Essex.
- 259 Plan of the principal floor of the same house.
- 260 Elevation of the north front.
- 261 Ditto of the south ditto.
- 262 A general section from East to West of the house and offices.

The plans have all the possible advantages that can be obtained to render this edifice commodious and useful, annexed to their systems. The elevations have all the force of elegance, and all the nicety of proportion, to bespeak all the applause due to so masterly a structure. At once an addition to the munificence of the noble proprietor, an ornament to the country, and an honour to the skill of the ingenious architect. The section shews that the dependence of the several parts of this building are not jumbled together, but are in the order of the work uniform and connected.

- 263 A landscape, from Claude Lorain.  
This is work'd up to a brilliant colour; and possesses vast spirit. The trees are well kept,  
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free and open. The distance is well finish'd and the skie warm.

264 Lord Camden, from Mr. Reynolds.

There is great taste and elegance in the engraving of this print; and, for which this artist is particularly distinguished. The drawing is just; the likeness strong, the face highly finish'd, and the whole a fine picture.

269 Blackfriars bridge, as in the year 1766.

Nothing can be more finely touch'd and work'd up than this very extraordinary print is. To say nothing of the striking disposition and harmony of it, how strong, yet how clear; how forcible, yet how delicate, is all this admirable piece of engraving. The figures, tho' small, yet how active, how proportionate, and just. The perspective, how well, and profoundly understood. To this add, that one single line constitutes the whole piece; and we may set it down the most compleat engraving of that kind ever seen.

270 View of the court of Claims, or painted chamber.

This is a very highly finished drawing. The buildings are exceedingly well executed. The reflecting shadow upon the front of the house is very naturally conducted and without affectation. The skie is clear and warm. The foreground has a fine tone, and the figures are well drawn. This piece does the artist great honour.

271 A print of his Majesty in his coronation robes.

Here is all the master of the graver at once set forth. The lines are directed with great judgment. A brilliancy of colour, and a spirited force shines thro' the whole. There is, in this excellent print, that clearness and perspicuity so seldom to be met with in the works of an English artist. And yet it has not the least appearance of poverty, or coldness. The drawing is minutely just. The face cannot be too much admired; there is such an evenness of tint, heightened by the native clearness before observed, that gives it a warmth of life. The dignity and likeness

or

of this noble character is finely preserved.  
And from hence we may justly stile it the best  
portrait that has of late appeared.

- 272 Two views of Wakefield lodge, in Whittlebury forest, the seat of his Grace the Duke of Grafton.  
273 A view of Windfor castle from the little park.  
274 Ditto of the Thames, from Mr. Murden's door at Windfor.

The works of this gentleman are so generally admired for their peculiar spirit, and clearness, that of the fine pieces before me, I can only say, that they cannot be mended, or scarcely parallel'd. That of Windfor castle more especially. To say then, that they have all the advantages that can be bestowed upon them by so great an artist, is to tell you, that to know, and see his works, is to know, when you see the apex of art itself.

- 275 Design of a country seat for a nobleman.  
276 Plan of ditto.

The design is bold and grand; the plan is commodious and plain. The figures are badly drawn.

- 278 King William the Conqueror, receiving the allegiance of some of the bishops and principal citizens of London, at Berkhamstead-Abbey. A stained drawing.

- 279 Isaac, emperor of Cyprus, taken prisoner by king Richard I; in his voyage to the Holy Land. Ditto.

These stories are well told; the drawing is very correct; and the actions busy and warm.

- 280 An artist and his son, from Mr. Reynolds,

This artist is particularly clear and smart in his scrapings of metzotintos. This drawing is very correct. The piece before us is a great proof of his superior abilities in the profession. He certainly has attained that ease and freedom of manner so much wanted in this branch. As he never fails to give the most agreeable and masterly expression to whatever pieces he produces. His manner is so even, and free from harsh lines, that he is never known to miss of harmony, and colour; and consequently never fails to please.

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## 282 The jocund peasants, from Cornelius du Sart.

To the fullness of this piece, what artist would have been equal, to have retained so minutely it's innumerable fine touches, but the hand of a Woollet? To follow him from face to face, to see him call up every muscle in the smallest portrait, to add nature to the passions, is entertainment of the highest flavour to the studious enquirer after excellence in engraving. From thence, to trace him thro' all the folds and flowings of drapery, to observe the easy, and full turn of his lines, warm'd with the exactest interlineation to produce the brilliance of the finer parts, or warped over with the justly proportioned lessening line, to give body of colour, spirit and force, is most pleasingly amusing. His flesh, how soft, smooth, and warm. His drawing, how laboured, and exact. His grounds, and trees, how firm, how free, how fine. His skies, past imitation, and much easier to be conceived, than described. His clouds full, transparent, yet never heavy. Such is the piece before us, and full of action. Whoever would be acquainted with the merits of this only perfect master of the graver, can never be informed, by other means, than a close study of his works, or repeated lessons of instruction from himself, which way to attain it. That he is the first engraver in the world, none can deny.

283 A scene in the opera of Love in a Village.

284 Six prints for Hoole's translation of Metastasio.

These are well drawn, and smartly engraved. The drawing of the small ones are very correct, considering their size; which is always difficult to perform, with great exactness.

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311	A landscape, a drawing. By a lady.
312	An old man's head after Rembrant. } By Capt. Bailie.
313	A Dutch company after Ostade,
314	An historical picture in needle work. By a lady.
315	A drawing. By a young gentleman.



*Society - 1860*

A

# Critical Examination.

[ Price 1s. ]

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An historical picture in needle work. By a lady.

A drawing. By a young gentleman.

A

# Critical Examination

OF THE

PICTURES, SCULPTURES,

DESIGNS in ARCHITECTURE,

MODELS, DRAWINGS, PRINTS, &c.

EXHIBITED AT THE

GREAT ROOM,

IN

SPRING-GARDENS, CHARING-CROSS,

APRIL 22, 1767.

Intended for the Use of those who would  
understand what they see.

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LONDON:

Printed for W. GRIFFIN, in Catharine-Street,

MDCCLXVII.

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THOSE Pictures, &c. which,  
from their Merit, deserve  
particular Observation, are marked  
thus \*.

A

An Historical picture in needle work. By a lady.

A drawing. By a young gentleman.

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## PREFACE.

**H**ISTORIANS have mentioned, that an eminent Painter of Antiquity exhibited his performances at his window, that they might be examined by those who passed by. It is also not only said, that he hid himself behind a curtain to hear their remarks, but, which is much more extraordinary, it is positively asserted, that he profited by them. It would be an injustice to our Artists, to suppose, as they have followed the Example

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## P R E F A C E.

ample of this great Painter in the first particular, that they should be deficient in the last.

It is hoped, therefore, that no Artist, whose productions happen to be censured in the following Pages, will be offended; and especially as the Author assures them, that his remarks are not dictated by prejudice, party, or personal pique. His sole Intent is to excite the young Artists to aim at perfection, and to prevent the old ones from falling into indolence.

A  
An historical picture in needle work. By a lady.  
A drawing. By a young gentleman.



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A

Critical Examination, &c.

Nº.

- \* 2. **A** View in Creswell Craggs, Nottinghamshire, with a waterfall.
- \* 3. Ditto of Roch-Abbey.

There is a very great degree of merit in these landscapes. They are highly finished, and have great harmony. The rainbow is very natural, and the water, in particular, is admirable. But the sky, in both, is cold, and the trees heavy; and as may be observed

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in most of the performances of this excellent artist, there is a certain glare, reigning over the whole, which is not to be found in nature.

287

4 A Moonlight, with the effect of a Mist, a study from Nature.

288

This is also a good landscape. The effect of the mist rising among the mountains is very fine; but the sky is rather too much broken, and the reflection of the clouds in the water, seems too strongly marked. There is too much purple in all these landscapes.

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14 A Conversation.

293

The merit of this picture lies in the colouring, and the likenesses which are striking. It is an assemblage of stiff, strait, awkward, ill drawn figures, put together without judgment or taste, and without keeping. This awkwardness is very conspicuous in the figure at

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An historical picture in needle work. By a lady.  
A drawing. By a young gentleman.

at the right hand with his back towards you.

23 Portrait of a Gentleman, half length.

23 Ditto, Kitcat.

These portraits are hard and ill coloured.

28 Portrait of a young lady, with a bird and dog, whole length.

This picture is horrible.

\* 32 Portrait, from the life, of her MAJESTY, with the Princess Royal in Crayons.

It is impossible to praise this picture as much as it deserves. It is the highest perfection of crayon painting. The tenderness of the finishing, the warmth and beauty of the colouring, and the *morbidezza* of the flesh are astonishing. The child is the very image of sleep.

The hand lifted up is rather stiff.

\* 33 Portrait of a gentleman in ditto.

The execution is masterly.

\* 34. A child's head ditto.

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This is a delightful little picture.

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35 A lady, whole length.

286

This figure is very ungraceful, and the drapery stiff, and slightly painted. The back ground is unfinished.

287

It is a pity, that this artist does not confine himself to crayons, where he reigns without a rival.

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289

40 A View of Aisgarthfoss, near Swinewite, in the west siding of Yorkshire.

290

41 Part of Eastby-Abby, near Richmond, Yorkshire.

291

There is a warmth in these pictures, but the trees are ill penciled.

292

\* 43 Timon of Athens, from Shakespear, Act IV. Scene IV.

293

This is undoubtedly the best picture in the room. The composition is great, the chiaro oscuro well understood, the drawing as fine as possible, the drapery free and flowing, and the characters of the heads almost equal to the antique. The grace of the female figures is inchanting,

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An historical picture in needle work. By a lady.

315

A drawing. By a young gentleman.

( 9 )

chanting, and the attitude, air, and character of Alcibiades truly great. The head seems to be taken from an antique gem.

The colouring in this picture is much clearer than in the performance of this artist, exhibited last year.

- 51 Æneas meets Venus in the Wood in  
in the Shape of a Huntress.  
As bad as possible.

- \* 58 Portrait of a Lady, whole length.

This figure is well drawn, and the attitude exceedingly graceful. The head is well painted, but the colouring of the drapery is cold and raw, and the back ground unfinished.

- 59 Ditto of a Nobleman, ditto.

The likeness is very great, as is usual with this artist, and the face well painted; but the attitude is bad, the back ground unfinished, and the sky intolerable.

- 61 A Landscape and Figures.

The trees are hard, and the sky too blue.

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68 A Nobleman, and his Secretary, a  
Conversation.

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69 A Small whole length of a Lady.  
Both very indifferently painted, but  
the last is much the worst.

287

70 Cymon, and Iphigenia.

288

71 Abraham offering Isaac.

289

The worst pictures in the room.

290

\* 74 Portrait of her MAJESTY, in  
Miniature, painted from the Life.

291

\* 75 Ditto, an old Man, ditto.

292

\* 76 Ditto, a Lady, ditto.

293

These are admirable portraits, finely  
drawn, and delightfully coloured. The  
lady is all tenderness and delicacy.  
And the old man is warm as possible,  
and comes out from the ground.

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This artist is undoubtedly the first in  
Europe for miniature.

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83 A Lady in the Character of Juno,  
whole length.

The

An historical picture in needle work. By a lady.  
A drawing. By a young gentleman.



The attitude is uneasy, and ungraceful, the drapery ill painted, the breasts very flat; and the purple spread through the ground has a very bad effect.

84 An Officer, ditto.

The face is tolerably well painted, and the attitude is graceful, but the rest is indifferent,

86 An evening View of Kew-Ferry.

This cannot be the production of the artist to whom it is attributed. It is worthy only of a school-boy.

91 An autumnal View of a Waterfall, near Heath, in Glamorganshire.

This is painted in a strange stile, is excessively hard, and has no effect.

\* 95 The Temple of Concord at Rome.

\* 96 View of Tivoli.

\* 97 Ditto, near Naples.

\* 98 Ditto, with an ancient Villa at Tivoli.

This young artist seems to be of a very promising genius. All these views

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have a very great effect, and the keeping is admirable, particularly in the view near Naples. It is hoped that he will endeavour to alter his stile in trees, which are in every one of these pictures badly pencilled, hard and mannered.

*Martin* \* 99 Portrait of Dr. Franklin, halflength. Very well painted, and warm.

\* 100 Ditto, a Lady.

The drawing in this portrait is good, and the whole has something very pleasing.

*Mary* \* 102 Portrait of his Royal Highness the Prince of Wales, in miniature.

\* 103 Ditto, of his Royal Highness Prince Frederick, Bishop of Osnaburgh, ditto.

These are the performances of an admirable artist. They seem almost alive, and are touched in the most spirited manner.

107 An Historical Picture.

108 A

An historical picture in needle work. By a lady.  
A drawing. By a young gentleman.

108 A Conversation.

These pictures have considerable merit, but are flat, and want colouring, and harmony; particularly the first.

\* 110 Two Flower Pieces, in water-colours.

The flowers are loose and free, and have great lustre and clearness of colour.

118 A Nobleman's Yacht, in a light wind.

119 Ditto, in a fresh gale.

These are painted with a good free pencil, but the sky is very indifferent.

\* 120 A View of Rochester, by moonlight.

There is a very good effect in this picture, and the whole is very like nature.

121 A Representation of the principal Scene of the Action between the English Fleet, under the Command of Admiral Sir George Byng, and the Spanish Fleet, commanded by Admiral Don Antonio de Castaneta, on the 11th of August, 1718, off Cape Passaro, in Sicily; in which  
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most of the Spanish Fleet were taken or destroyed.

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There is a mellowness in the painting of these pictures, that is very pleasing.

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125 The Husbandman's Return from work.  
Very indifferent.

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126 Portrait of a Lady, whole length.

289

This is a horrible picture, and disgusting to the last degree. It has no drawing, nor any thing to recommend it, and the drapery is only a daubing of crimson,

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127 A Family Picture.

This family is much to be pitied from its present melancholy situation. As for the poor ladies, they look like so many furies. The attitudes of the figures are very bad, the drawing is incorrect, the draperies heavy and unnatural, and the colouring, the architecture in the background, &c. very indifferent.

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An historical picture in needle work. By a lady.

A drawing. By a young gentleman.

- \* 134 A Child drawing, in crayons.

There is inimitable sweetness life and spirit in this picture, which deserves the highest praise.

- 136 A Landscape, with Ruins.

- 137 Ditto.

These landscapes have considerable merit, but the trees are ill pencilled.

- 139 The Return of a Fleet into Plymouth Harbour, with a Prize.

The ships and sea are well painted, but the sky is cold.

- 145 Eight Miniatures.

These miniatures are highly finished, but hard, and want that tenderness and delicacy which is so requisite in this stile of painting.

- 154 View of a Part of a Lake of Eight Thousand Acres, belonging to the Earl of Breadalbane, in Taymouth, in Perthshire.

155 View

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155 View of a Water-Fall, fifty feet high,  
from the Hermitage, in the Duke of  
Athol's Garden, at Dunkeld.

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These landscapes may be very like the  
views from whence they were taken, but  
otherwise have little to recommend them.

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\* 156 A Nobleman on Horseback.

289

The horses are finely painted, but the  
rider very indifferently; he seems to stick  
to the pier behind him.

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157 Two Gentlemen going a Shooting,  
with a View of Creswell Craggs, taken  
on the Spot.

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There is a tenderness in this that is  
very pleasing, but the subject seems too  
barren for a landscape.

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\* 158 Three Miniatures, in water colours.

These miniatures are very fine, and ex-  
ecuted in a most masterly manner.

162 View of Marlodge, in the Forest of  
Mar, a Shooting-Place, belonging to the  
Earl of Fife, in the County of Aberdeen.

163 View

An historical picture in needle work. By a lady.  
A drawing. By a young gentleman.



163 View of Rothamy, upon the Estate of the Earl of Fife, in the County of Bamff.

164 Ditto, of Dumphail Bridge, in the County of Murray, belonging to James Grant, Esq.

These are finished in a neat Manner, but want effect.

165 Two French Dogs, in the Possession of the Earl of Besborough.

The dogs are mere curs, and don't deserve a place in this good company.

\* 166 Portrait of a Lady, a miniature.

This is a very good portrait, and the young artist deserves great praise.

\* 171 Venus relating to Adonis the story of Hippomanes and Atalanta.

The figure of Venus is strangely contorted; the drawing very incorrect, particularly the hip, and the colouring very indifferent and hard, as usual. But Adonis is a very good figure, and the whole is well disposed.

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## \* 172 Jupiter and Semele.

The attitude is better in this than in the other, the drawing more correct, and the outline rather more flowing, but still too hard. Jupiter looks as angry as if he was attacking the giants.

## \* 173 Pyrrhus, when a Child, brought to Glaucias, King of Illyria, for protection.

There is a great deal of merit in this picture. The composition is excellent, the figures are finely disposed, and the draperies folded with taste; but the characters of the heads are charged, and the drawing and colouring excessively hard. The head of the child has as much hair upon it, as the ladies wear at present in their wigs.

## \* 174 The Fright of Aftyanax, it's Companion.

This picture has also merit. The woman that holds the child is very well.

## \* 175 Elifra restores to life the Shunamite's Son.

The

An historical picture in needle work. By a lady.

A drawing. By a young gentleman.

The chiaro oscuro in this picture is well understood, and the drapery finely folded.

It may be proper, in this place, to speak of some particularities in this artist's method of colouring. What is called glazing, that is, finishing with thin, transparent colour has been long practiced, but this does not seem to be the case here. Much has been said of Titian's method, which is now affirmed to have been the laying over the middle tints with a kind of bitumen, called Asphaltum, in the finishing. Others propose using a kind of varnish in the lights. But these are only hints for an artist.

In general there is an ugly glare in all these pictures in the shades, as well as the lights; and the yellow in the two last is very disagreeable.

Upon the whole, this artist has no small degree of merit, and all his pictures have great beauties. It gives us

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pain to mention his faults, and we doubt not, but that he will endeavour to correct them.

176 Belifarius.

This is only fit for a sign.

181 Portrait of a young Lady in the Character of a Vestal.

182 Ditto in the Character of a Sybil,

183 Ditto, of a Gentleman.

All very flat, and ill painted.

\* 184 View from Moor-Park, toward Cassiobury, Watford, and St. Albans.

This is a very fine landscape, executed in a most masterly manner, and well understood. The flat is admirably represented, and the keeping excellent. But the foreground is rather heavy, and the figures of the woman and child very bad.

\* 185 Landscape and figures.

This is very pretty, but inferior to the other productions of this artist.

\* 189

An historical picture in needle work. By a lady.  
A drawing. By a young gentleman.

- \* 189 A small Candle light.

This is truly excellent. The disposition of the figures, the chiaro oscuro, the contrast of light and shade and the harmony of the whole, can never be sufficiently admired.

- \* 190 Ditto, its Companion.

This is also exceeding fine, but not quite so excellent as the other.

- 191 The Royal Yacht under a Press of Sail, standing off a Lee-Shore.

- 192 A man of War of 74 Guns, with some Ships at a Distance, taken in a squall of Rain.

These pictures have a good effect, and the water is clear, and tolerably well painted.

- \* 194. A Scene in Love in a Village.

This is the best picture this artist ever painted. It is well finished, the likenesses as strong as possible, and the characters admirable.

The back grounds in most of this artist's performances are heavy, slightly painted,

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painted, and out of the true perspective.

195 A family.

The figures in this picture are well painted, but it is by no means equal to the other. The attitudes are forced, and the ground is unfinished.

\* 196 Macbeth meeting the Witches.

\* 197 Jacob's Journey.

These pictures are not sufficiently noticed, but they have great merit. The composition is very fine, and the figures exceedingly well grouped.

## SCULPTURES.

201 A Sketch of a Sacrifice.

Indifferent.

204 Head of Demosthenes from a Bust.

This intaglio has a great deal of merit, and deserves particular attention.

205 Zephyrus, and Flora, model of a Tablet.

Very indifferent.

215

An historical picture in needle work. By a lady.  
A drawing. By a young gentleman.



215 A Marble Bust of Lord Camden.

Not like, and unfinished.

DESIGNS IN ARCHITECTURE, DRAWINGS  
AND ENGRAVINGS.

217 Joseph interpreting the Butler's and  
Baker's Dreams from Spagnolet.

This is very indifferently engraved,  
and is a bad print.

\* 219 A Drawing from a Picture of Car-  
racci in his Majesty's Collection.

This is an admirable drawing for an  
excellent print, and the outline very  
correct, which is so very uncommon  
amongst modern engravers.

224 Design for a Garden Seat to terminate  
a walk.

There is some merit in this design,  
and it is neatly drawn; but the break  
in the entablature over the entrance,  
though often practiced, is contrary to  
all the rules of good taste, and never  
has a good effect.

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- \* 226 Plan of a Fish-Market to be erected upon the great Canal at Gottenburgh.

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- \* 227 Elevation of ditto.

286

This design is grand and not heavy, but the curved entablature, taken from the temple at Baalbec, is not to be too often used, and generally has a bad effect.

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- \* 228 Two Terms for the Right Hon. Earl Gower's Eating-Room at Whitehall.

290

These terms have a degree of merit, though the taste is formal and stiff.

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- 231 Plan and Elevation of a Country-House.

293

This is in a strange kind of taste, and the Egyptian windows, which should always be upon a level with the ground, placed where they are in the wings and the cupola, are ridiculous.

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- \* 236 The Story of Pyrrhus, a drawing from a picture of Mr. West.

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An historical picture in needle work. By a lady.  
A drawing. By a young gentleman.

This drawing is very like the picture,  
and has great merit.

- \* 241 A Mezzotinto from Mr. Reynolds.  
A very good mezzotinto from a most  
excellent picture.

- 242 A Design for a country Palace.  
In general, this design has merit,  
though the cupolas in the wings are  
rather heavy.

- 244 A Mezzotinto from Mr. Stubbs.  
This mezzotinto is not a bad one.

- \* 258 Plan of the basement Story of a  
house, built for a Noble Lord, in the  
County of Essex.

- \* 259 Plan of the principal Floor of the  
same House.

- \* 260 Elevation of the North Front.

- \* 261 Ditto of the South ditto.

- \* 262 A general Section, from East to  
West, of the House and Offices.

The Plan is very good, and the Apart-  
ments well disposed.

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The fronts are in a good taste, but the *mezzaninos* must certainly have a bad effect.

264 Lord Campden, from Mr. Reynolds.  
This print is very hard.

268 Plan and Elevation of a Church.  
The steeple is in a bad taste, and very heavy.

\* 269 Black-Fryar's Bridge, as in the Year 1766.

This is very well engraved.

\* 270 View of the Court of Claims, or Painted Chamber.

This is an excellent drawing.

\* 272 Two Views of Wakefield-Lodge, in Whittlebury Forest, the Seat of his Grace the Duke of Grafton.

\* 273 A View of Windsor Castle, from the Little Park.

274 Ditto

An historical picture in needle work. By a lady.

A drawing. By a young gentleman.

( 27 )

- \* 274 Ditto of the Thames, from Mr. Murden's Door, at Windfor.

These are excellent drawings. They have keeping and effect, and the tints are remarkably clear. The trees are not so good as the rest.

- 278 King William the Conqueror, receiving the Allegiance of some of the Bishops and principal Citizens of London, at Berkhamstead-Abbey. A stained drawing.

- 279 Isaac, Emperor of Cyprus, taken Prisoner by King Richard I. in his Voyage to the Holy Land. Ditto.

Both very indifferent.

- \* 282 The jocund Peasants, from Cornelius du Sart.

A very good print,

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An historical picture in needle work. By a lady.  
A drawing. By a young gentleman.



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C A T A L O G U E

OF THE

Paintings, Sculptures, Architecture, Models,  
Drawings, Engravings, &c.

N O W

E X H I B I T I N G

B Y T H E

FREE SOCIETY OF ARTISTS,

ASSOCIATED FOR THE

RELIEF of their DISTRESSED BRETHREN, their  
WIDOWS and CHILDREN,

A T

MR. CHRISTIE'S NEW GREAT ROOM, next CUMBER-  
LAND-HOUSE, PALE-MALL.

---

*Unanimity.*

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PRINTED for the SOCIETY,

B Y

MARY HARRISON, OPPOSITE STATIONERS'-HALL.

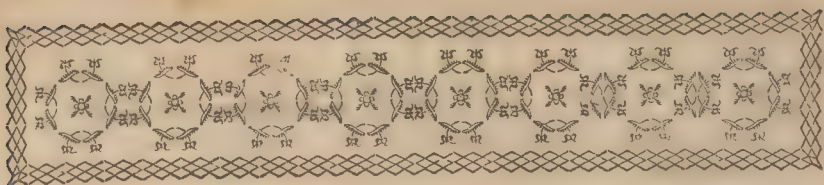
M DCC LXIX.

\*\*\*\*\*

☞ Every Purchaser of a Performance will be intitled to a Free-  
Admission Ticket during the Exhibition.

\*\*\* The Person who attends in the Room has a List of the Prices  
of such Performances as are to be sold.

\*\*\*\*\*



A

# CATALOGUE, &c.

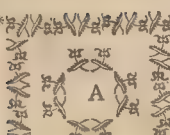


Paintings, Sculptures, Architecture, Models,  
Drawings, Engravings, &c.

The Performances marked thus \* are to be disposed of.

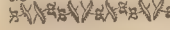
No.

Mr. ALLEN, *Greenwich.*

1 \*  VIEW on the banks of Newfoundland. — The land discovered through a dispersing fog.

Mrs. ASHLEY, in *Queen-street, Lincoln's-inn-fields.*

2  A bunch of grapes, in crayons.

3  A bad man trumpeting ill in a good man's ears, ditto.

4 A lady, ditto.

5 A magdalen, ditto.

† 5 The portrait of a gentleman, in ditto.

Mr. BARROW, *Furnival's-inn-court, No. 4.*

6 A lady — a miniature.

Mr. BASIRE, *Great Queen-street, Lincoln's-inn-fields.*

7 A portrait.

8 A ditto.

9 An elevation of the temple of Bacchus in the Ionian antiquities.

10 A tail-piece — in ditto.

11 An imitation of a drawing after Pietro di Cortona.

12 The window of St. Margaret's church Westminster.

Mr. ROBERT



No.

Mr. ROBERT BEESLY, *in Hemet-row, St. Luke's.*

- 13 \*A piece of poppies from nature.
- 14 \*A fruit piece.
- 15 \*A ditto.
- 16 \*A ditto.
- 17 \*A large ditto.
- 18 \*A small ditto.
- 19 \*A ditto.
- 20 \*Auriculas from nature.

Mr. BELLERS, *Poppin's-court, Fleet-street.*

- 21 \*A view of Netley abbey, near Southampton.
- 22 \*Ditto of Derwentwater, and the vale of Kewick.
- 23 \*Ditto of Winander Meer.
- 24 \*Ditto of Ullswater.
- 25 \*Ditto of the road to Scotland from Carlisle.
- 26 \*Ditto of a small lake near Ipyng in Suffex.
- 27 \*A small view.

Mr. BLACKBURN, *at Mr. Wilkes's, opposite Dover-street, Piccadilly.*

- 28 Rinaldo and Armida.
- 29 Icarus and Dædalus.
- 30 Silenus and Ægle. — Virg. Eclogue 6.

Mr. BOND, *of Birmingham.*

- 31 \*A landscape.
- 32 \*A ditto.

Mr. BROMPTON, *in Broad-street, 'Sobo.*

- 33 A lady in the character of Hebe—a small whole length.
- 34 A portrait of a gentleman—half length.

Mr. NATHANIEL BROWN, *Silver-street, Golden-square.*

- 35 A young lady—three quarters.
- 36 A gentleman—kit cat.
- 37 \*A fruit piece.
- 38 \*A flower piece.
- 39 \*Dogs and dead game.
- 40 \*A small landscape.

Mr. DE

No.

Mr. DE BRUYN, *Little Castle-street, Oxford-market.*

41 A sacrifice to Bacchus, in imitation of marble.

Mr. B U N C K, *Stangate, Lambeth.*

42 \*A landscape and figures.

43 \*A ditto, and ditto.

44 \*Boys with a mouse in a trap by candle-light.

CHEVALIER CASALI, *at Rome.*

45 \*Herodias with the Baptist's head, in the manner of Guido.

46 \*Judith.

47 \*Sampson and Dalilah.

48 \*A basso relievo from the antique in chiaro oscuro.

49 \*A ditto.

50 \*A head in the manner of Lanfranc.

Mr. CHAMBERS, *next door to the Sun and Dove, High-Holborn.*

51 \*The plan and sections of the royal vault in Westminster-abbey, taken on the spot.

52 A monumental sarcophagus.

53 A coat of arms, } stained marble.

54 An armed knight. }

Master CLAPHAM, *Pupil to Mr. Dodd.*

55 \*A basket of flowers, in crayons.

Mr. JOHN CLEVELY, *Deptford.*

56 \*A view in Harwich harbour—a calm.

57 \*It's companion—a fresh gale.

58 \*A cutter, and other small craft—a calm.

Mr. JOHN CLEVELY, *jun. Deptford.*

59 A man of war going out of port—a drawing.

Mr. CLOWES, *Gutter-lane, Cheap-side.*

60 A metzotinto, a proof, — rural life.

61 Ditto, ditto.

C

Mr. DAWES,

No.

Mr. D A W E, *pupil to Mr. Morland.*

- 62 A proof print from a painting of Mr. Morland.
- 63 A ditto, ditto.
- 64 A ditto, ditto.

Mr. D A W E S, *at Mr. Brishayn's, Green-street, Leicester-fields.*

- 65 \*Courtship for money.
- 66 \*The cuckold-maker caught.

Master D A Y, *Pupil to Mr. Dodd.*

- 67 A portrait of a young gentleman, in crayons.

Mr. D E V I S, *Great Queen-street, Lincoln's-inn-fields.*

- 68 A head.
- 69 A ditto, profile.

Mr. D I G H T O N, *jun. No. 65. Fetter-lane.*

- 70 A medley.
- 71 A portrait of a lady, in India ink
- 72 A head, in ditto

Mr. D O D D, *in Portland-row, near the chapel.*

- 73 A lady,
  - 74 A ditto,
  - 75 A ditto,
  - 76 A gentleman,
  - 77 \*Buckhorfe,
  - 78 \*A metzotinto of Buckhorfe.
- } in crayons.

Master D O D D,

- 79 \*A conversation, in crayons.

Miss D O D D.

- 80 A Rose.

Mr. E L M E R,



No.

Mr. ELMER, of Farnham, Surry.

- 81 \*A hare.
- 82 \*A pheasant.
- 83 \*Fish.
- 4 \*Woodcocks and pheasant.
- 85 \*Foxes.
- 86 \*A miser.
- 87 \*A fanatic.
- 88 \*Pheasant, partridge, and snipe.
- 89 \*Melon and strawberries.
- 90 A portrait of a gentleman.
- 91 \*A brace of partridges.
- 92 \*Jay, snipe, &c.
- 93 \*A candle-light.
- ‡93 A hare, pheasant, and jay.

Mrs FILLIONIERE, the corner of Knowles's-court, Carter-lane.

- 94 \*A basket of flowers — in paper.

Master JOHN FLAXMAN, at Mr. Flaxman's, New-street,  
Covent-garden.

- 95 The assassinating of Julius Cæsar, a model.

Mrs. FRANCIS, Boswell-court, Queen-square, Bloomsbury.

- ‡95 Two flower pieces.

Mr. GALE, at Mr. Brain's, under the Piazza, Covent-garden.

- 96 A dome bed — a drawing.

Mr. GARDNOR, at Birmingham

- 97 A landscape — a drawing.
- 98 A flower piece — water colours.

By a GENTLEMAN.

- ‡98 \*A view with ruins.
- ‡99 \*A ditto, ditto.

By

No.

By a GENTLEMAN.

- 99 \*A drawing for a print,  
100 \*A ditto,  
101 \*Fruit from nature, } in crayons.

By a GENTLEMAN.

- ‡101 \*Two fruit pieces.

ADAM GORDON, Esq.

- 102 Belisarius — in Indian ink.

Mr. GRIFFITHS, *Middle Temple.*

- 103 A plate of fruit.

Mr. GRIMBALSTON, *in Silver-street, opposite Great  
Pulteney-street, Golden-square.*

- 104 His own portrait.  
105 The portrait of a lady.

Mr. HAGGARTHI, *Queen-street, Golden-square.*

- 106 Ruins.

Mr. HEARN, *at Mr. Woollet's, Green-street, Leicester-fields.*

- 107 A drawing, in water-colours.

Mr. HODGE, *at Frame-Work-Knitters'-hall, Red-cross-street,  
Cripplegate.*

- 108 \*A medley.  
109 \*A fruit piece.

Mr. HODGSON, *Drawing-master, Greek-street, Sobo.*

- 110 A piece of flowers, in water-colours.

Mr. HOOD, *near Duke's-shore, Limehouse.*

- 111 \*A storm — a drawing.  
112 \*A calm after the storm — a ditto.  
113 A sea-piece — ditto — the morning.  
114 A ditto — ditto — the evening.

Mr. JEANS.

No.

Mr. JEANS, *at Mr. Kennedy's, in George-street, York-buildings.*

115 Laocoon and his sons — a model in terra cota.

Mr. KEEFFE, *at Mr. Jones's, Stanhope-street, opposite Orton-street,  
Clare-market.*

116 A miniature.

117 A ditto.

118 A ditto.

Mr. KILLENBECK, *Broad-court, Long-acre.*

119 A lady careffing her daughter.

Mr. WILLIAM KING, *Well-street, Oxford-road.*

120 Thetis dipping Achilles — a model.

Mr. KITCHINGMAN, *at the Naked-boy, Bedford-street,  
Covent-garden.*

121 A small whole length of a gentleman.

122 A miniature of a ditto.

123 A ditto.

†123 A miniature of a lady.

Miss LABARE, *at Mr. Dove's, James-street, Covent-garden.*

124 Hymen and Cupid mourning over an urn, to the memory of a lady,  
wrought with a needle in her own hair.

By a LADY of QUALITY.

125 A drawing of Flora, after the antique

126 A ditto of Ceres — after ditto.

127 A design for a fan.

D

Mr. LAMBERT<sup>r</sup>



No.

Mr. L A M B E R T, of Lewes, Sussex, at Mr. Uptonson's,  
No. 48, Bell-yard, Temple-bar.

- 128 A landscape with cattle — small half length.
- 129 A ditto — it's companion.
- 130 A ditto — a misty morning, with ewes and lambs.
- 131 \*A small piece of sheep.
- 132 \*A ditto — it's companion.
- †132 \*Two small pieces of sheep and lambs.

Mr. L A M B E R T, jun. of Lewes, Sussex.

- †133 Two fruit pieces.
- 133 \*A flower piece.
- 134 \*A ditto — it's companion.

Mr. M E R C A T I, Drawing-master, at Mr. Brunetti's, Prince's-  
street, Cavendish-square.

- 135 \*A landscape — in black and white chalk.
- 136 \*A ditto — ditto
- 137 \*A ditto — ditto.
- 138 A ditto — ditto.
- 139 \*A deception, in imitation of red chalk.

Mr. M I L L E R, on his way to Rome.

- 140 A battle piece.

Mr. J O H N M I L T O N, of Charlton, Kent.

- 141 \*A sea-piece — a storm, with rocks and figures.
- 142 \*It's companion — a gale.
- 143 \*A small sea-piece — a storm.
- 144 \*A ditto — the sun rising in a fog.
- 145 \*Portrait of two pointers — half length.

Mr. MITCHEL

No.

Mr. MITCHEL, of Chatham, Kent.

- 146 \*The royal yachts, joining their convoy off the coast of Holland, on their return from thence to England.
- 147 A view of the city of Rochester, with part of the river Medway.
- 148 \*A storm, with a shipwreck.
- 149 \*A strong gale.
- 150 \*A moon-light.

Mr. MOORE, Berner's-street, Oxford-road.

- 151 An original statue of Apollo — in marble.
- 152 A dog — in ditto.
- 153 A medallion — in ditto.
- 154 A busto in clay — a portrait.
- 155 A sketch in ditto — from a drawing of Mr. Stuart.

Master MOORE.

- 156 A mare and foal — a model.
- 157 A group of boys, with a bird's nest and cat — a drawing.
- 158 Apollo — a ditto.

Master CHARLES MOORE.

- 159 A medallion — in chiaro oscuro.
- 160 A hawk — in ditto.
- 161 A small portrait.

Mr. MORLAND, Noel-street, the upper end of Berwick-street, Soho.

- 162 A portrait.
- 163 \*A lady's maid soaping linen.
- 164 \*An oyster girl.
- 165 \*A lady in a masquerade habit.

Mr. MURRAY, at No. 11, Lombard-street, White-fryars.

- 166 A miniature of a lady.
- 167 Ditto of a gentleman.

Mr. SAMUEL EUCLID OLIVER, at Mr. Hoskyns's, the Golden-bead  
St. Martin's-lane, Strand.

- †167 A portrait, in wax.
- †168 A ditto.

Master

No.

Master OUGHT, *Pupil to Mr. Dodd.*

168 \*The wranglers, in crayons.

Mr. THOMAS PARKINSON, No. 7. *Baynes's-row, Cold-bath-fields.*

169 A head, in crayons.

Mr. C. PHILLIPS, *in Paris.*

170 A metzotinto of a lady.

Mr. DANIEL PINCOT, *near King's-arms-stairs, on the  
Narrow-wall, Lambeth.*

171 A landscape.

Mr. THOMAS PINGO, *at the Golden-bead, Gray's-inn-lane.*

172 A medal of the late Lord Anfon, on the reverse is a figure representing circumnavigation, round it are disposed six crowns of laurel, in which are inscribed the names of the principal officers, who served with his lordship in the expedition round the world.

Mr. LEWIS PINGO.

173 A portrait of a gentleman, in wax.

Miss READ, *jun. Ferymyn-street.*

174 The Esquimaux woman and child, in crayons.

175 A child, ditto

Mr. RICHARDS, *near Sir George Whitmore's, Hoxton.*

176 \*A landscape.

Captain RIOV, Architect, *at Mr. Cas's, in Great Maddox-street,  
near Hanover-square.*

177 A ground plan for a royal palace.

178 Elevations of the three courts, and a section of the same, upon it's greatest extent, to a larger scale.

179 The plan of a Corinthian portico, with it's section, proposed for the Royal Exchange at Dublin.

180 Elevations of the two grand fronts of the same, to a larger scale.

181 Plan and elevation of a villa, with it's offices.

Mr. ROMNEY, *at the Golden-bead, Great Newport-street, Long-acre.*

182 A family piece.

183 A lady whole length.

184 A ditto, ditto.

Mr. RYSBRACK



No.

Mr. RYSBRACK, *Vere-street, Oxford-chapel.*

- 185 Æneas carrying his father Anchises from the burning of Troy.
- 186 Æneas, Anchises, and the Trojans in the isles of the Strophades.
- 187 Æneas and the Sybil entering the shades to visit his father Anchises.

Mr. SARTORIUS, *at Mr. Smith's Warehouse in Ryder's-court,  
near Cranborn-alley, Leicester-fields.*

- 188 \*Grooms scraping Gimcrack and Bellario, after a sweat.
- 189 A favourite hunter, the property of Mr. Martin.
- 190 \*Marwick Ball.
- 191 Bay Malton beating Otho at Newmarket.
- 192 An Officer on horseback.
- 193 A favourite old mare, the property of Mr. Pennyman.

Mr. SCHEEMAKER, *jun. at Mr. Scheemaker's, Vine-street,  
Piccadilly.*

- 194 A model of Ceres.

Mrs. SEYMOUR, *in Pitfield-street, Hoxton.*

- 195 A coat of arms with supporters, cut in vellum, with scissars.
- 196 A gentleman's arms, ditto.
- 197 \*Two devices, ditto.

Mr. GEORGE SMITH, *of Chichester, at Mr. Bradford's,  
No. 132, Fleet-street.*

- 198 \*A landscape and figures—half length.
- 199 A ditto smaller.
- 200 \*A fruit piece.
- 201 A ditto.
- 202 A ditto.
- 203 A landscape and figures, three quarters.
- 204 A ditto, with the sun going down.
- 205 \*A small landscape.
- 206 \*A ditto.
- 207 A ditto.
- 208 \*A frost piece.

Mr. ADAM SMITH, *at Mr. Furmstone's, Great Wild-street,  
Lincoln's-inn-fields.*

- 209 The free-mason's sword of state — an engraving.

E

Mr. A.

No.

Mr. A. SOLDI, *Piccadilly.*

210 A madona.

*The Rev. Mr. SPOONER, at Chesham, Bucks.*

211 David praising God with the harp—in black chalk.

212 A deception.

Mr. STUART, *Leicester-Fields.*

213 Sappho writing an ode which Cupid dictates.

Mr. SWAINE, *the lower End of Stretton-ground, Westminster.*

214 \*A view of the Thames about Chelsea-reach.

215 \*A sun set.

216 \*A moon light.

217 \*A rejoicing on Saturday night by moon light.

218 A moon light.

Mr. SWAINE, *jun.*

219 \*A cobbler at work.

Master BENJAMIN VANDERGUTCHT, *at the golden Head,  
Lower Brook-street, Grosvenor-square.*

220 The portrait of an artist,—three quarters.

221 Ditto of a gentleman.

222 Ditto—ditto.

Mr. VANDER MEULEN, *in Little Castle-street, opposite Winsley-  
street, Oxford-market.*

223 A model of Sir William Harpur, Knt. Lord Mayor of London, and  
Founder of the Free Grammar School at Bedford. Died in 1552.

224 A busto of a young gentleman in clay.

225 Cupid and Psyche—The model of a tablet in clay.

226 A monumental medallion. A model.

Mr. F. VANDERMIJN, *at Mr. Cartier's, in Spur-street,  
Leicester-fields.*

227 A gentleman half-length:

228 A philosopher — ditto.

Mr. WHITE, *in Greek-street, Soho.*

229 A piece of architecture.

230 A ditto after Mr. Gandon.

Mr. CHARLES

315 A drawing. by a young gentleman

No.

Mr. CHARLES WHITE, *architect, at the Tower.*

- 231 Elevation of a design for a town house, for a person of distinction.  
 232 Perspective view of the antique church at Tickhill, in Yorkshire.  
 233 A design in perspective.—A scenic view.

Mr. WILKINS, *in Cecil's-court, St. Martin's-lane.*

- 234 \*The boats of the fleet under the command of Admiral Boscawen burning the Prudent, and towing off the Bienfaisant, two French ships of war in the harbour of Louisbourg.  
 235 A view of Athens from a station on the road to the Pireus.  
 236 A ditto of Cape Sunium with the ruins of the temple of Minerva.  
 237 The taking of Goree by Admiral Keppel.  
 ‡237 \*A sprig with two roses.

From drawings  
 taken on the spot  
 by Capt. Riov.

Mr. WILLIAMS, *at Mr. Dukes, the corner of Chandois-street, St. Martin's-lane.*

- 238 \*A deception.  
 239 \*A ditto.  
 240 \*A ditto.  
 ‡240 A fruit piece.

Mr. WALDEGRAVE, *James-street, Westminster.*

- 241 \*A landscape.

Mr. YOUNG, *of Bristol.*

- ‡241 \*Ruins.

O M I T T E D.

Mr. BARBER, *at Mr. Vellotton's, the Corner of St. Martin's lane, Strand.*

- 242 A miniature of a young lady in oil.  
 243 A ditto.

Mr. BARCLAY, *of Tottenham.*

- 244 An old man's head—a miniature.

Mr. T.



No. Mr. T. BANKS, *New Bird-street, Oxford-road.*

245 Perseus—a model.

Mr. FELTON, *at Mr. Smith's, No. 17. Holborn.*

246 A sprig of orange, in water colours.

Mr. VANSEIL.

247 \*A small landscape and figures.

Mr. TROUGHT, *opposite Fetter-lane, Holborn.*

248 A section.

249 A plan and elevation.

Miss CRICKITT, *Doflor's-commons, aged 10 years.*

250 Flowers—a drawing.

Mr. MASEY, *Ironmonger-row.*

251 A drawing of shipping.

By a GENTLEMAN.

252A head.

By a LADY of Quality.

253 Cupid and Psyche, from a model of Mr. Scheemaker.

JAMES SCARLETT, *Pupil to Mr. Stuart.*

254 Boys playing with a goat, from a model of Fiamingo.

Mr. PETERS, *in Welbeck-street, Cavendish-square.*

255 A plan of an estate.

256 A ditto.

Mr. PASSAVANT, *at Mr. Rusb's, No. 16, Ludgate-hill.*

257 Two landscapes and an urn, in human hair.

Mr. BEMBRIDGE, *in Italy.*

258 Pascal Paoli, the general of the Corsicans—a whole length.

By a LADY.

259 A madona—in miniature.

F I N I S.

315 A drawing, by a young gentleman.

(12)

# EXHIBITION

OF THE

SOCIETY of ARTISTS

OF

*GREAT BRITAIN,*

INCORPORATED

BY HIS MAJESTY'S ROYAL CHARTER.

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THE TWENTY-THIRD YEAR OF EXHIBITING.

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" Omnes tacito quodam Sensu sine ullâ Arte, aut Ratione, quæ sint in Artibus  
ac Rationibus prava aut recta dejudicant.

CICERO de ORAT. Lib. III.

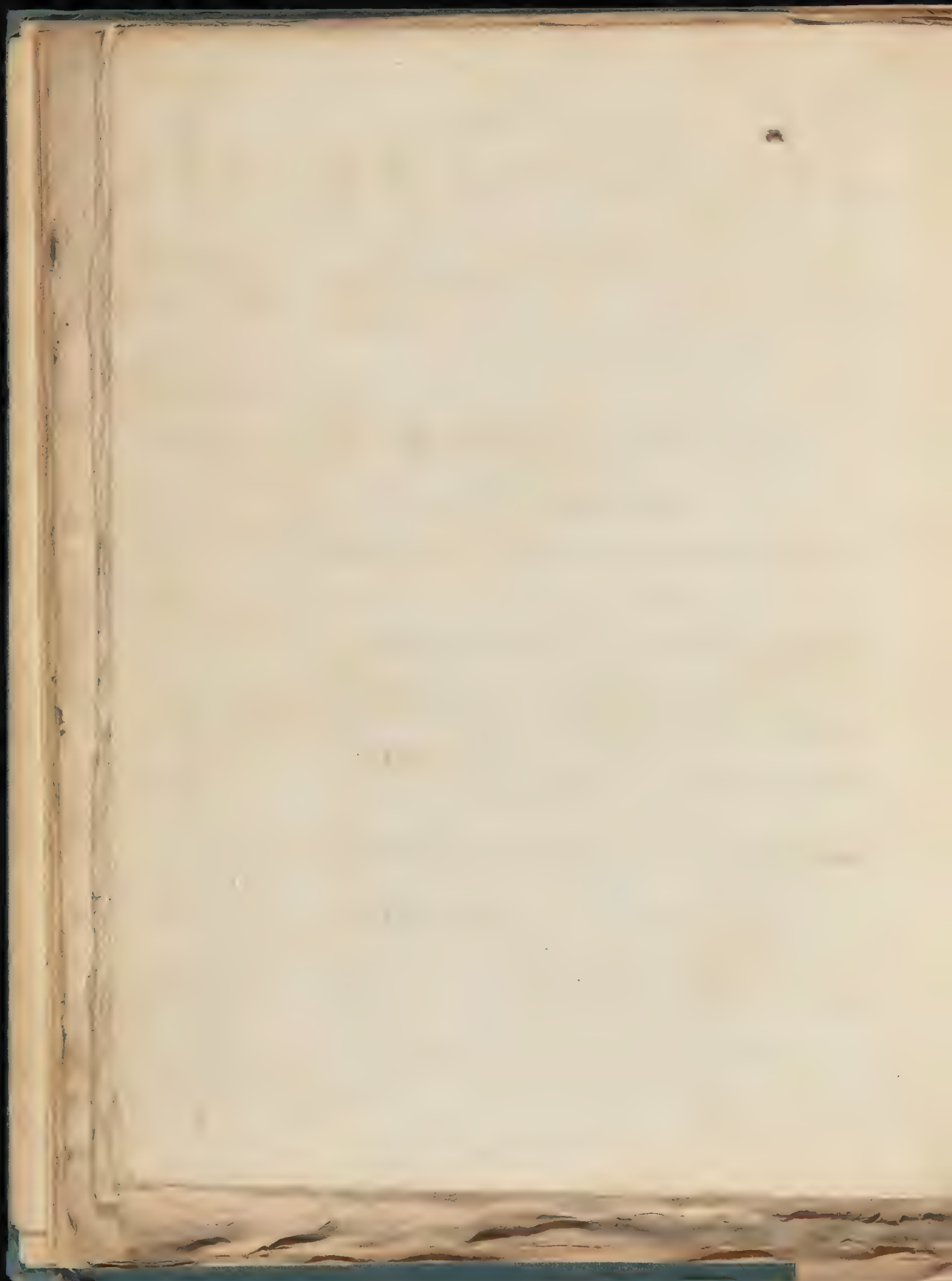
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M,DCC,XCI.





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# C A T A L O G U E.

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Gentlemen desirous of purchasing any of the Performances, may know the Particulars of such as are to be disposed of by enquiring at the Bar.

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Mr. D. ALLAN, *Edinburgh.*

- 1 MARY Queen of Scots compelled to resign her Government, at the Castle of Loch Leven; from Blackwood's, Robertson's Histories
- 2 The Death of David Rizzio
- 3 Queen Mary's Death-Warrant read to her in the Castle of Fotheringay; from Stewart's History

Mr. I. ARCHER, No. 7, *High-Street, Bloomsbury.*

A 3 Morning	} Allegorical
B 3 Evening	

Mr. G. ARNOLD, *Woolwich.*

- 4 Portrait of a Gentleman
- 5 Ditto Ditto
- 6 A Landscape

Mr. R. ARNOLD, 123, *High Holborn.*

- Λ 6 Portraits of a Gentleman, his Wife, and Daughter

Mr. WILLIAM ASHFORD, F. S. A. *Dublin.*

- 7 A View in Wales
- 8 Ditto in the Dargle, in the County of Wicklow
- 9 Ditto of a Mill at Beggar's Bush, in the County of Dublin.

Miss CHRISTIANA AUSTIN, HONORARY.

- 10 A Diana resting from the Chace, Miniature

Mr. J. C. BARROW, F. S. A. No. 25, *South Audley-Street,*  
*Grosvenor-Square.*

- Λ 10 Theobalds, near Cheshunt, Herts, the Seat of George Prescott, Esq.
- 11 Villa at Beckingham, Kent, belonging to George Grote, Esq.
- 12 Villa at Shene in Surry, belonging to William Culverden, Esq.
- 13 Hertford in Jamaica, from an Outline taken on the Spot.

Mr. G. BECK, No. 8, *Panton-Street, Haymarket.*

- 14 A View of the Marquis of Townshend's Seat, at Rainham in Norfolk
- 15 Ditto Ditto
- 16 A Landscape from Nature
- 17 Ditto, Composition
- 18 Ditto, small

Mr. BIELBY, No. 6, *Pall-Mall*.

- |  |            |
|--|------------|
| 19 Ruins of the Opera House, after the Conflagration<br>in the Hay-Market, 17th June, 1789 | } Drawings |
| 20 View of Bothwell Castle   |            |
| 21 A Landscape Composition   |            |
| 22 Its Companion   |            |

Mr. F. BIRNIE, No. 5, *Greffe-Street, Rathbone-Place*.

- |  |  |
|--|--|
| 23 Various calcarious Concretions, from<br>the Human Subject | } Prints engraved with<br>a dry Needle |
| 24 Ditto Ditto   |  |
| 25 Ditto Ditto   |  |

Mr. BRYAN, HONORARY.

- 26 Portrait of a Child, Miniature  
27 View of a Cutter in a fresh Gale

Mr. BURGESS, No. 3, *Michael's Grove, Brompton*.

- |   |            |
|---|------------|
| 28 Portraits of two Ladies, Crayons             | } Drawings |
| 29 View of Durdle Door in Dorsetshire, a Sketch |            |
| 30 Ditto, near Wootton Lodge, in Staffordshire  |            |

F. G. BYRON, Esq. HONORARY.

- |  |            |
|--|------------|
| 31 Inn Yard at Calais  | } Drawings |
| 32 Breakfast on the Road to Paris  |            |
| 33 Changing Horses on ditto  |            |
| 34 Conversation at the Grate of a Convent  |            |
| 35 A Party returning from the Review at the Champ de Mars, Sunday July 18th, 1790. |            |



Mrs. M. CODE, No. 49, *Charlotte-Street, Portland-Place.*

- 36 Venus with Doves
  - 37 Portrait of a Lady
  - 38 Ditto, a Girl making Lace
  - 39 A Country Girl going to Market with a Basket of Eggs,  
Miniature
- } Crayons

Mr. COLLINS, *Mount-Row, Lambeth.*

- 40 Portrait of a Lady
- 41 Effect of the Fire at the Albion Mills, several Nights after the  
Accident

Mr. COLLINS, HONORARY.

- 42 Portrait of a Lady
  - 43 Ditto, of a Gentleman
- } Crayons

Rev. CHARLES CORDINER, *Banff.*

- 44 A Frame, containing six Drawings of Marine Animals
- 45 Ditto Ditto
- 46 View of Loch Nefs from the Black Rock
- 47 Ditto of Pennant's Lodge, and the Rocks of Billiter on the op-  
posite Banks of the Dee
- 48 Cargarf Castle
- 49 Waterfall in Glen Carye-monleye

Mr. CRANCH, No. 1, *Old Bond-Street.*

- 49 Burning of the Albion Mill

R. CROSSE, Esq. *Enamel Painter to His Majesty, Heurietta-Street, Covent-Garden.*

- 50 Portrait of Captain Hamlyn  
51 Ditto, of a Lady  
52 Ditto, of a Gentleman on Enamel, not quite finished
- } Miniatuers

Mr. S. DANIELL, at Mr. MEDLAND'S, No. 3, *Gray-Walk, Lambeth.*

- 53 A Landscape.

Mr. E. DAYES, No. 75, *Long-Acre.*

- 54 Their Majesties at St. Paul's  
55 State Trial of Warren Hastings, Esq;  
56 View in St. James's Park
- } Drawings

Mr. DEER, *Rome*, Pupil of Mr. CARTER, *Sloane-Street, Chelsea.*

- 57 Liberality, supported by Justice and Fortitude; Sculpture, Bas-relief in Marble

Mr. R. DODD, No. 20, *New-Road, Marybone.*

- 58 Evening, Ships of War turning to Windward  
59 Study from Nature. View near Plymouth; with an Effect of the Sun breaking through a Fog

Mr. JAMES EARLE, No. 83, *Great Portland-Street.*

- 60 Portrait of a Gentleman.

Mr. J. EDWARDS, F. S. A. *Morden, Surry.*

- 61 Portraits of a Mare and Colt
- 62 Basket of Flowers
- 63 Piece of Flowers, in Water Colours
- 64 Ditto Ditto

Lieut. WILLIAM ELLIOTT, F. S. A. *President,*  
*No. 189, Oxford-Street.*

- 65 The Action between His Majesty's Fleet, commanded by Lord Rodney, and the Spanish Fleet, off St. Vincent's, with a View of the blowing up of the St. Domingo.
- 66 The Action between His Majesty's Fleet, commanded by Lord Hood, and the French Fleet, commanded by Count de Grasse, off Basseterre Road, St. Kitts, when the British Fleet gained the Anchorage
- 67 Lord Rodney in the Formidable breaking the French Line, in the memorable Action of the 12th of April, 1782.
- 68 Close of the Action, with a View of the Ville de Paris striking her Colours
- 69 The Attack of Nova Colonia, in the River Plate, in the Year 1763, under the Command of Captain John Macnamara
- 70 A View of Fort Omoa, taken from Lime-Kiln-Hill at the Time of its Surrender

Mr. R. FULTON, No. 67, *Margaret-Street, Cavendish-Square.*

- 71 Elisha raising the Widow's Son
- 72 Priscilla and Alladine, from Spencer's Fairy Queen
- 73 Portrait of a Gentleman
- 74 Ditto a Lady



Mr. N. T. FIELDING, *Hackney.*

- 75 Portrait of a Nobleman
- 76 Ditto a young Gentleman
- 77 A Gipsy Girl craving Charity, from Life
- 78 Landscape, View in Cheshire

Mr. SEBASTIAN GRATISE, No. 132, *Pall-Mall.*

- 79 Venus with Cupids, Miniature

Mr. J. P. HACKAERT, *Rome.*

- 81 View of the Mole of Naples, Vesuvius in the Distance
  - 82 Ditto of the City of Toledo
  - 83 Ditto near Cava
  - 84 Ditto near Vietri
  - 85 Ditto of a natural Arch
- } Drawings

Mr. JOHN HANDY, No. 7, *Middle-Row, Holborn.*

- 86 Portrait of an Artist
- 87 Landscape

Mr. S. HEWSON, No. 48, *Frith-Street, Soho.*

- 88 Portrait of a young Lady, Miniature
- 89 Ditto Country Girl
- 90 Ditto Gentleman
- 91 Ditto Lady

Mr. EDWARD HODGSON, F. S. A, No. 123, *Fermyn-  
Street, St. James's.*

92 Flowers, in Water Colours

Master HUMPHRIES, *Ælat. 14, Pupil to Mr. BECK, Pantou-  
Street, Haymarket.*

93 A View from Nature }  
94 Ditto      Ditto      } in Water Colour

Mr. J. JENNER, No. 17, *Shug-Lane.*

95 Portraits of two Ladies and a Child

96 Portrait of a Lady

97 Ditto of a Gentleman

98 Ditto of a little Girl

99 Salvator Mundi, a Head, from an original  
Picture in the Possession of the Rev. Mr.  
Taylor, Rector of Clifton in Gloucester-  
shire

100 The Resurrection, from the Altar-Piece  
of St. Mary Ratchiff, in Bristol, painted  
by Hogarth

} Proof Impressions  
in Mezzotinto

Mr. JOHNSON, *North-End, Croydon, Surry.*

101 Portrait of Glory, a Race-Horse, the Property of a Gentleman

102 Ditto of a Road-Horse

103 Ditto of a Phaeton Pony

Mr. JOHN JONES, *Engraver Extraordinary to His Royal Highness the PRINCE of WALES, and principal Engraver to His Royal Highness the DUKE of York, No. 75, Great Portland-Street, Portland-Place.*

- |     |  |                                      |
|-----|--|--------------------------------------|
| 104 | Portrait of his Royal Highness the Duke<br>of York, from Sir Joshua Reynolds | } Proof Impressions<br>in Mezzotinto |
| 105 | Ditto of Mrs. Jordan in the Character<br>of Hippolita; from J. Hoppner       |                                      |
| 106 | Ditto of a Gentleman; from Rackburn  |                                      |
| 107 | Ditto Ditto; from T. Hardy   |                                      |
| 108 | Scene in Much ado about Nothing; from<br>H. Fuseli                           |                                      |

Miss KEATE, HONORARY.

- |     |   |            |
|-----|---|------------|
| 109 | May Day   | } Drawings |
| 110 | Election-Squabble   |            |
| 111 | Scene in Shakespeare's Play of King John                              |            |
| 112 | Mrs Jordan in the Character of Hippolita, drawn<br>from Recollection. |            |

Mr. E. KENYON, F. S. A. *Princes-street, Leicester-Fields.*

- |     |   |         |
|-----|---|---------|
| 113 | View of Llanvayer Castle, Monmouthshire                         | } Ditto |
| 114 | Ditto of Llanroost-Bridge, and the Country adjacent             |         |
| 115 | A Horse startled; an American Scene                             |         |
| 116 | Groupe of Ash—Portrait for Elements of Land-<br>scape, No. III. |         |
| 118 | Ditto   |         |

Mr. SAMUEL LEWIS, *Drawing and Writing-Master  
Ashford, in Kent.*

- 119 Deception  
120 Ditto



Mr. MARKS, No. 2, *Eagle-street, Piccadilly*.

- 120 Stanlidge, the Seat of Henry Dawkins, Esq. near }  
Downton, Wilts } Draw  
121 The Park of ditto }

Mr. R. MARSH, No. 20, *Curtain-road, Hoxton.*

- 122 Portrait of a Gentleman }  
123 Ditto of a Lady } Miniatures

Mr. P. MAZELL, F.S.A.

- 124 Flowers  
125 Ditto, Companion  
126 A do.

Mr. CHARLES MIDDLETON, *Chidley-court, Pall-mall.*

- 127 Design for the Elevation of a Metropolitan Church

Mr. JAMES MILLER, No. 8, *North-street, Westminster.*

- 128 View of the Queen's Lodge at Windsor }  
129 Ditto on the Terrace at do. } Drawings  
130 Ditto near Wandsworth-Plain }  
131 Ditto near Battersea }

JAMES MOORE, Esq. HONORARY.

- 132 A Landscape

Miss MORGAN, HONORARY.

- 133 Portrait of the Daughter of a Lady of Quality, whole Length

Mr. G. MORLAND, F. S. A. No. 20, *Winchester-row, Paddington.*

- 134 Sea Storm and Shipwreck
- 135 Land Storm, its Companion

Mr. G. MURRAY, No. 7, *Bowling-street, Westminster.*

- 136 View of the Archbishop's Palace at Lambeth
- 137 St. Martin's Church near Canterbury, built in the 3d Century

Mr. F. NICHOLSON, *Whitby, Yorkshire.*

- 138 View of the Mausoleum, at Castle-Howard, in Yorkshire,  
the Seat of the Earl of Carlisle
- 139 View of Rivals-Abbey, Yorkshire
- 140 Ditto, do. do.
- 141 Ditto of Ruins of Whitby-Abbey, do.
- 142 Ditto, a Waterfall near Whitby
- 143 Ditto, do. in Hackfalls

Mr. G. J. PARKYNS, *Nottingham.*

- A 140 Winter—A Farm-house near Chaude Fontaine, 2 Leagues  
from Liege
  - B 141 Summer—its Companion; View near the same Place
  - C 142 Calm—Pier of Ilfracombe in Devonsh. with the Light-house
  - D 143 Storm—Douglas Pier, in the Isle of Man
  - 144 View of Place House, in Kent
  - 145 Ditto, Old School-House, at Marybone
- } Proofs in Aquatinta

From Drawings by J. C. BARROW, for the Second Number of their Picturesque  
Views, which will speedily be published.

Mr. R. M. PAYE, *Broad-street, Carnaby-market.*

- 146 The Death of a Robin
- 147 The Robin's Interment

Mr. JOHN PLAW, F. S. A. No. 2, *Broad-street, Carnaby-market.*

- 148 Design for a Cofin
  - 149 Ditto for a Nobleman's Shooting-Seat
  - 150 The original Design for Paddington Church, South Elevation
  - 151 Ditto, do. East Elevation
  - 152 Ditto, do. E. to W. Section
  - 153 Ditto, do. N. to S. Section
- } Specimens of Designs in Rural Architecture, just published
- } Drawings

Mr. PLIMER, *Golden-square.*

- 154 Portrait of a Lady
  - 155 Ditto an Officer
- } Miniatures

Mr. C. F. ROBERTS, No. 17, *Hanover-Street, Long-Acre.*

- 156 Portrait of a Country Lady

A GENTLEMAN, HONORARY.

- 157 Portrait of a Horse and Dogs, belonging to Alexander Adair, Esq.
- 158 Ditto a Brood Mare ditto ditto

Mr. JOSEPH ROBINSON, *King's Head Tavern, Temple-Bar.*

- 159 Portrait of a Lady, Miniature



Mr. FRANCIS SARTORIUS, No. 1, *Macclesfield-Street,*  
*Gerrard-Street, Soho.*

160 Cottager, a famous Race-horse, belonging to Sir John William  
De la Pole, Bart.

161 A favourite Hunter

162 A favourite Mare, Ifabella

Mr. B. F. SCOTT, No. 18, *Broad-Court, Bow-Street, Covent-*  
*Garden.*

163 Portrait of a little Girl

Mr. WILLIAM SHUTER, No. 13, *King-Street, Covent-*  
*Garden.*

164 Portrait of a Lady

165 Ditto ditto

166 Ditto Gentleman

167 Ditto young Lady—Winter

Mr. T. SIMCOCK, No. 1, *Alphabet-Court, Stanhope-Street,*  
*Clare-Market.*

168 Portrait of a Lady—Miniature on Opal

Mr. JOSEPH SLINGSBY, *London-Street, Fitzroy Chapel,*  
*Tottenham-Court-Road.*

169 Perspective View of a Design for a Pavillion

Mr. J. SMART, *Ipswich.*

170 A Lady and Child

Miss MARIA SMITH, No. 10, *Milbank-row, Westminster.*

171 Portrait of a little Girl

Mrs. SMITH, (*late Miss STONE*) No. 3, *College-Street, Westminster.*

172 The yellow-headed Parrot, from the Brazils. } Drawings  
173 The Mandarin Drake }

Mr. WILLIAM TATE, *Manchester.*

174 Portrait of a Lady and two Children

Mr. G. TURNER, No. 24, *Charing-Cross.*

175 Sea Piece

Master RAPHAEL TURNER, (*Ætat. seven Years and an Half*) at *Turner's Drawing Academy, No. 24, Charing-Cross.*

176 A Landscape—Composition—a Drawing

Mr. V A N O S, *Flanders.*

177 Flowers

178 Fruit

Mr. VIOLET.

179 Portrait of a young Lady

Mr. JOHN VOYER, *Music Shop, Saville-passage, Saville-row.*

180 Portrait of a Lady—Model in coloured Wax

Master UPSDELL, HONORARY.

A 180 A Landscape

Mr. W<sup>M</sup>. WHITBY, *Poland-street, St. James's.*

- 181 A Venus and Cupid
- 182 Portrait of a Gentleman
- 183 Ditto do.
- 184 Ditto of a Country Girl
- 185 Ditto of a Lady
- 186 Ditto of an old Gentleman

Mr. WILLIAMS, No. 11, *Hamilton-street, Piccadilly.*

187 Sappho—Intaglio from the Antique

Mr. WOOLLEY, *Charlton.*

188 Portrait of a Gentleman

Mr. JOSEPH WRIGHT, *Derby.*

189 Antigonus in the Storm. From the Winter's Tale

190 Romeo and Juliet. The Tomb-Scene.

“ Noise again !—then I'll be brief.”

N. B. These Pictures were exhibited last Year in the Royal Academy ; but having been placed in unfortunate Situations, owing (as Mr. Wright supposes) to their arriving too late in London, and having since received Alterations, he is desirous they should again meet the Public Eye.

- 191 Inside of an Italian Stable
- 192 Part of the Colosseum
- 193 Moonlight



A GENTLEMAN, HONORARY.

- 194 A Head in Chalks
- 195 Ditto, from Venus de Medicis
- 196 Ditto, from the Antique
- 197 Ditto

A LADY, HONORARY.

- 198 A Gleaner.—Drawing

A GENTLEMAN, HONORARY.

- 199 Portrait of a Lady

A YOUNG LADY, HONORARY.

- 200 The *Illicium Floridanum*, or Anniseed Tree
- 201 The *Thea Bohea Laxa*, or broad-leaved Tree
- 202 A Group of Flowers, Composition
- 203 Ditto, ditto, its Companion

NEEDLEWORK, &c.

Mrs. R. HONORARY.

- 204 The Death of General Wolfe
- 205 William Penn's Treaty with the Indians
- 206 Belifarius
- 207 A Cottage, with Dutch Boors
- 208 Still Life
- 209 A white Wood-Cock—a Phænomenon

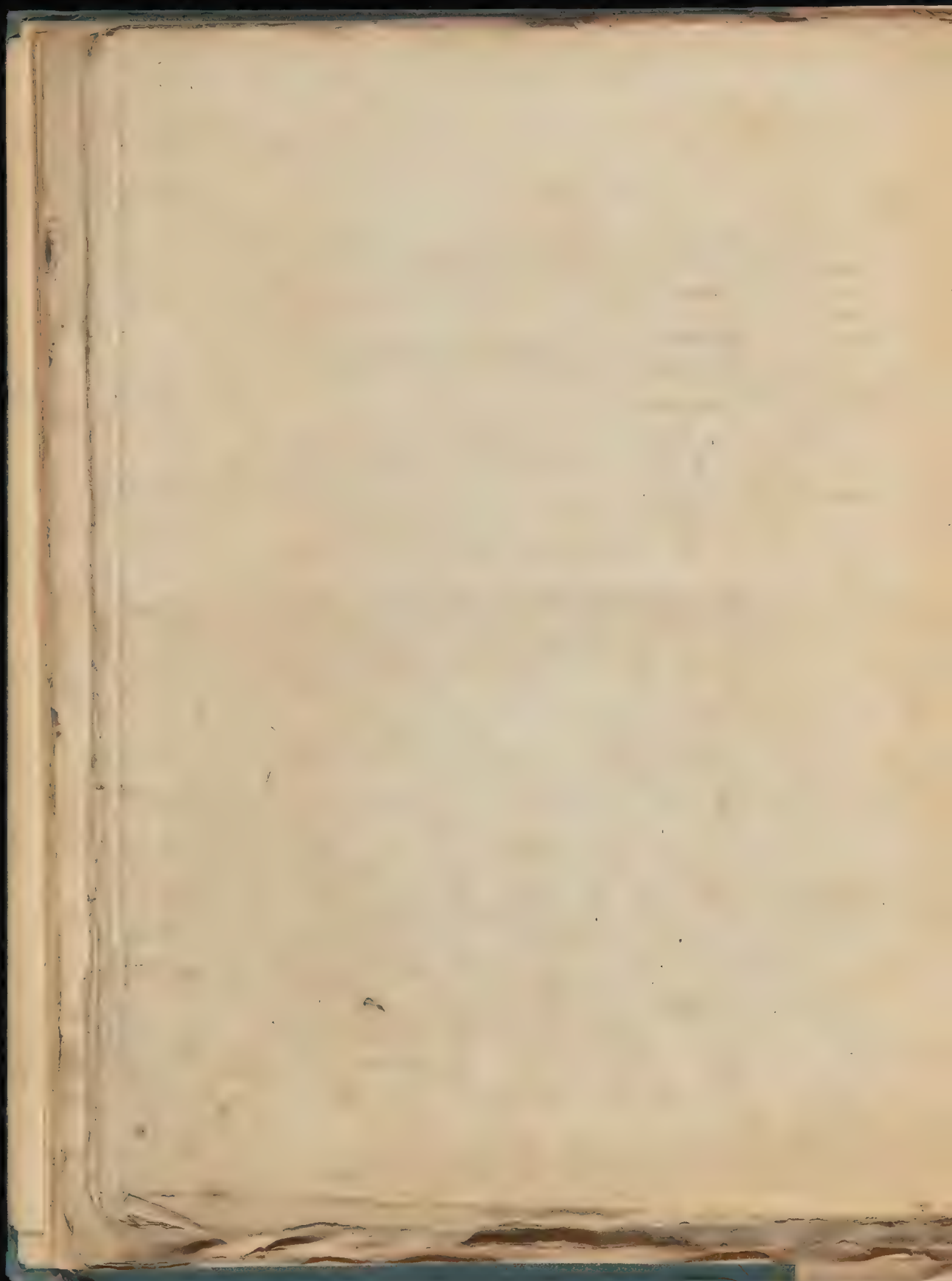
( 19 )

- 210 A Piece of Ruins
- 211 A Melon
- 212 A Piece of Flowers
- 213 A Pair of India King-Fishers
- 214 A red-headed Greenfinch
- 215 A Honey-Bird, with Butterflies
- 216 A Medley }
- 217 Ditto     } Drawings

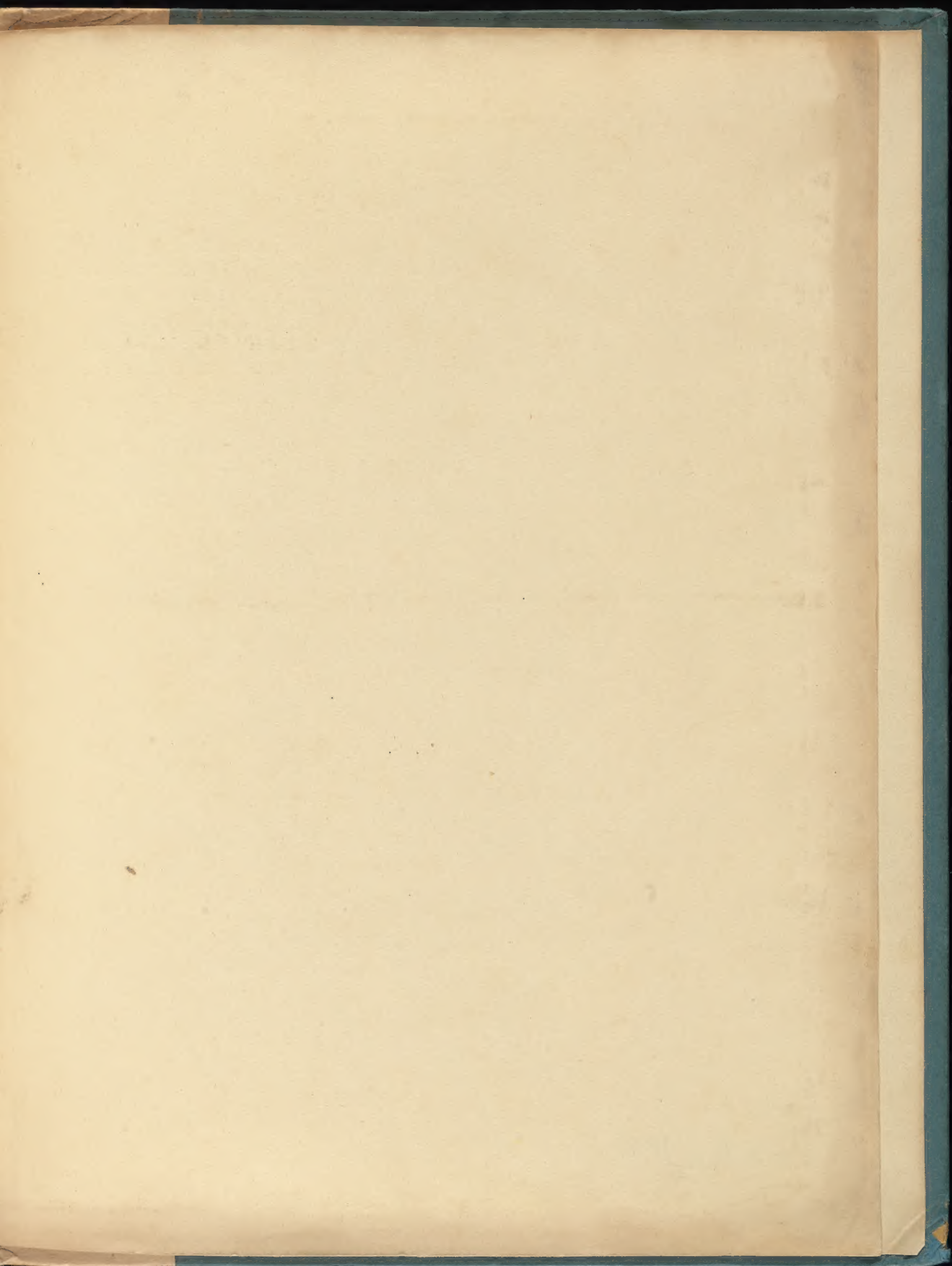
A YOUNG LADY.

- 218 A Chinese Pheasant

THE END.







1376-793



